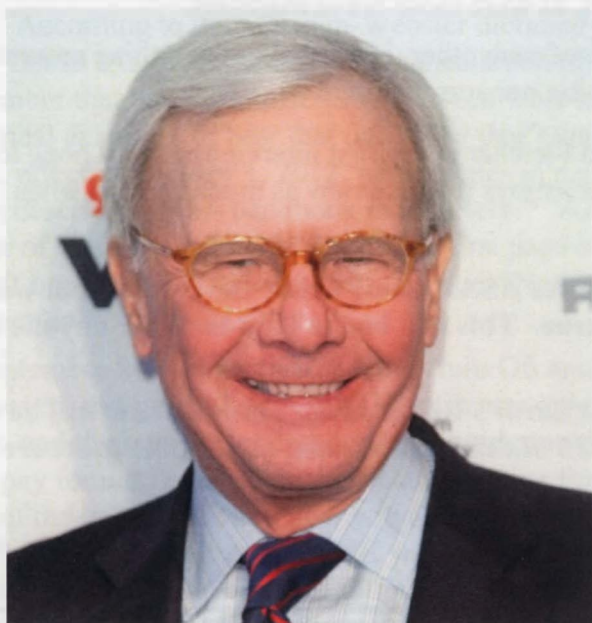


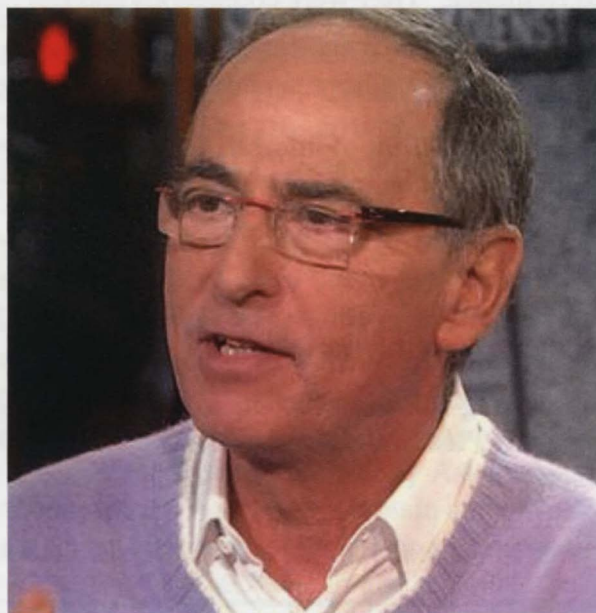


Luncheon Speaker: Tom Brokaw



**Tom makes a return visit
on our new date, Sunday, April 26th.**

Peacock Profile: Martin Fletcher



**We inaugurate a new feature
starting on Page 4**

INSIDE PN

Tom Brokaw & Martin Fletcher Make Peacock North News..	1
Marilyn's Page.....	2
What's Now! GE Benefits - Editorial by Bill Freeda	3
Peacock Profile: Martin Fletcher	4, 5, 6, 7
What's Now! Tom Brokaw at the Bastogne Reunion.....	8, 9
We Get Photos: Macy's Balloonfest 2014	10, 11
Author! Author! The Palmers and Richard Valeriani	12, 13
Author! Author! Stan Zabka	14
Author! Author! Joel Tator	15
We Get Photos—Long Island Lunch Bunch.....	16
We Get Photos—Lenny Stucker in The New York Times	17
What's Now! Jim Mott and Rick Fox Retire.....	18
What's Now! Jim Maceda Retires	19
In the Family: Randy Wands Wedding.....	20

INSIDE PN

In the Family: Kathy Powers' Granddaughter	21
In the Family: The Flynns and Kennedys On Stage	22
In the Family: Smith Family Cruise	23
Peacock History: Billy Crystal and Bob Fraraccio.....	24
Peacock History: Recording Music for "Victory at Sea"	25
Changes at 30 Rock: A New Marquee and Roof Signs.....	26
Changes at 30 Rock: Rockefeller Family Moves to 1 Rock.	27
Silent Microphones - Helen Marmor	28-29
Silent Microphones - Wallace Westfeldt.....	30-31
Silent Microphones - Joe Cariati.....	32
Silent Microphones - Jim Malloy.....	33
Silent Microphones - Douglas Lutz	34
Luncheon and Membership Coupons.....	35
PN Contact List and New Members.....	36

Marilyn's Page



Once again, I am wishing you all a happy, healthy, prosperous and deeply rewarding new year. 2014 was such a challenging year on so many levels. I hope (actually pray) that 2015 brings more acts of visible kindness to the forefront.

This photo of me is from the 1960's, the civil rights days. I remember that my mother, a survivor from Germany and the Holocaust, sat me down during those early civil rights days and we watched some disturbing newscasts depicting all the marchers being hosed, beaten and attacked by dogs. My mother told me that is what happened to the Jews in Germany and that no one should have to endure that kind of hatred and violence. She told me never to forget that. and I never have.

And so I pay homage to people like my mom and Dr. Martin Luther King, Jr during this MLK commemoration week because both were my heroes, both spoke and lived their lives by "bringing light into darkness" no matter what the challenge. They were courageous and full of inspiration, as were those brave marchers.

I hope that we as the Peacock North family stay close, supportive of each other, interested in everything around us, appreciative of what we have, and never, never apathetic concerning our surroundings.

This edition is chock full of information and great stories. Martin Fletcher is our first interviewee and I hope to make this an ongoing addition to the publication. I hope everyone enjoys the interview as much as I did when conducting it.

On an administrative note I urge ALL members to pay their dues ASAP, using either the invoice that was mailed to you or the membership coupon on Page 35 of this issue. This will be the final issue for anyone not submitting payment by March 15th.

The 2015 Spring Luncheon on Sunday, April 26th, 12 Noon at Sardi's Restaurant. Tom Brokaw will be our guest speaker. Please mail in the reservation coupon on Page 35 of this issue as soon as possible to secure your place.

And now on to the really good stuff, the rest of the magazine...

**Support Our Troops, Our Crews
and Our Correspondents
In Harm's Way**



Current E-mail Addresses

REMINDER—When you change your e-mail address,
please remember to notify us at
[peacocknorth @yahoo.com](mailto:peacocknorth@yahoo.com).

This is a great way for us to help members keep in touch with each other.

What's Now!

GE and Integrity

An Editorial by Bill Freeda

NABET-CWA National Retiree Coordinator, President, Media Sector CWA Retired Members Council

Recently, I asked one of my grandchildren what “LOL” meant in an email or text. The response was “Really, grandpa?”, in an exasperated tone, accompanied by the appropriate look of utter amazement. It means “laughing out loud,” she said with air of dismay. The reason why I open this column with that anecdote will become apparent shortly.

At the conclusion of the 2014 GE annual shareowners meeting CEO Jeff Immelt made the following comment: “This is a great company, a high-integrity company, and I want everybody to know that as you leave here today.” Here is where the LOL comes in. Whatever integrity GE and Jeff Immelt claim to have evaporated as of January 1, 2015. According to the Merriam-Webster dictionary one definition of “integrity” is “the quality of being honest and fair.” Let us examine to see if GE’s cancellation of its post-65 retirement benefits is either fair or honest. And let us remember that there is a difference between what is right and wrong, and what is legal. Certainly our country has historical examples to bear that out. Why don’t we start with GE’s own document, its post-65 retirement handbook, effective January 1, 2012, which states in part, “GE expects and intends to continue the GE Medicare Benefit Plans described in this handbook indefinitely.” Another GE document is their integrity policy entitled “Spirit & Letter of Our Commitment,” LOL. The first page of this policy is a Statement of Integrity signed by; you guessed it- Jeff Immelt - that includes this sentence. “Nothing - not making the numbers - should ever compromise our commitment to integrity.” LOL.

In September 2014, I received a letter from GE announcing that it was terminating its post-65 medical insurance for retirees 65 and older. As a result GE retirees would now have to find their own Medigap and prescription drug plans, and the benevolent corporation would provide a Retirement Reimbursement Account (RRA) of \$1,000 to help pay for our new premiums. Accompanying that letter was a document entitled “Frequently Asked Questions.” One of the questions was “How will a pre-existing medical condition impact my ability to obtain and pay for coverage?” The answer given stated “If you are currently enrolled in a GE-sponsored post-65 retiree health plan, there are no pre-existing medical condition implications.” Pay special attention to the “NO” in that sentence.

Next, I received a booklet from OneExchange, the company GE hired to help us enroll in our new individual plans, entitled “Your 2015 Enrollment Guide.” Lo and behold, page 7 states clearly that “if you want to change to a different Medigap plan after you first enroll, you may be subject to ‘medical underwriting,’ meaning that you could be denied coverage, based on your health status.” When I raised this contradiction with GE, I received an email from Susan Peters, GE’s Senior Vice President for Human Resources, which said that she would have one of her team respond to my medical underwriting questions under separate cover. I interpreted that to mean that she was not prepared to put her name on any response. Later that day I received a response from Butch Ruedy, one of Susan Peters’ team that said, “The communications at issue are clear and accurate.” It’s just the latest example of GE’s arrogance to claim that contradictory statements are clear and accurate. GE’s representatives might have admitted that they could have made this issue clearer, and apologized for the confusion, but no, they, in their corporate wisdom, were right and we, as always, were wrong.

What all this adds up to is that GE under the lack-of-leadership Jeff Immelt is not a great company of high integrity. I believe that Mr. Immelt has dishonored and embarrassed a once-great company and all the leaders who preceded him. Mr. Immelt frequently speaks of leadership; In this case, where a corporate giant has broken a long-standing promise to provide retiree medical coverage to its loyal former employees, he has shown none when he and his surrogates continue to whine that “every other corporation is doing the same thing.” If Jeff Immelt were a true leader he would have said, “I don’t care what everyone else is doing, I am going to keep the promises GE made to the tens of thousands of people who built GE.” - LOL

Peacock Profiles

Martin Fletcher interviewed by Marilyn Altman

I recently sat down with Martin Fletcher to talk about his career, life and his newly-found voice as an author.

I wanted to do some cameos of a variety of people. You really stood out in my mind, especially because of the latest Gaza episode. I saw you on television almost every night and I remember saying to my husband, "I want to start doing interviews in our paper. And quite frankly, I don't know how Martin does what he does." But I'm going to start at the beginning: Just give me a little bit of your background

There are two aspects of my personal background. One is me and how I lived. So I was born and grew up in London. You know, the usual thing; went to school, went to university, studied languages. Wanted to be an interpreter, got bored out of my mind immediately. Wanted to be a journalist. Got a job at the BBC. Great job. Got bored out of my mind immediately and wanted to be a cameraman. Joined NBC as a cameraman. Met my wife in Israel, where she was hitchhiking. Gave her a lift and we've been together ever since. So that's the background. But the real personal background, which I only discovered, or came into understanding with, is when I started writing my books. About being the son of Holocaust refugees whose families were wiped out in the Holocaust. And that has become an increasingly important part of who I am, funnily enough. And although I knew everything, obviously, growing up, it never really had any impact on me 'til I started writing books. So I think that in terms of a personal background, there's the two. There was a kick start at the age of 50.

Funny you say that. Because I think 50 is a magic number. I think people really start to understand (life) because you have some sort of historical perspective at 50.

Yeah, I know. And for me it all sort of came together that the work I had done was a way, maybe, of understanding where I came from. That's the conclusion I've drawn. I have no idea whether that's true. It sounds a bit like psychobabble, maybe. But it seems true to me.

And when you say the work that you've done, is that as a correspondent or an author?

A correspondent, basically covering wars, disasters and revolution. And basically seeing other people's pain. That, over time, helped me understand my own family's pain that I didn't experience. I was never in touch with that. I think that's really important. And that's what comes out in my fiction. So that's why I think this is actually sort of an interesting meeting of histories that formed who I am and why I did what I did. Because people are always asking that, and I'm sure you will. You know, "Why do you take such risks?" It's crazy and no one has a good answer.

That was my number three question: What drives you towards those trouble spots? And it's not just in the Middle East. You've also been in places like Rwanda, Kosovo, etc. They are very painful places but you've mentioned that you can relate to that.

Basically I had most of my career covering horrible places behind me before I asked myself "Why I am doing it?" And, by the way, when I actually asked myself why I was doing it, it was only because when I wrote *Breaking News*, my first book about journalism and some of my experiences, I knew people would say, "Well, so why do you do that?" And so I actually went to a psychologist for the first time in my life to talk about this. And that's what we, together, came up with. This thing I described before about meeting of the two stories. So I don't know if it's true but it sounds good and it deserves to be true. But while I was actually covering those stories I wasn't doing it for that reason subconsciously. I did it because that's where you get sent. If you work for an American network or any Western news organization, most of what you cover is conflict of one kind or another. Because (a) it's dramatic, and (b) that's how, in the West, we tell stories. The great weakness of network journalism, and of any journalism, really, in the Western world, is that we only think something is a story if it involves conflict.

Peacock Profiles

I mean, we don't care about conflict between two different tribes in the Congo, and most of that *is* tribal. But if there's white guys involved, suddenly we do care about it. And that's what happened to me in Kolwezi and in Zaire with the Congo. You know, when there were 10,000 blacks being killed no one cared about it. And suddenly 2,000 whites were surrounded in a place called Kolwezi. And it became a huge story. I always wanted to cover the Paris fashion show, never got assigned there. Network journalism is about conflict and, if you're a foreign correspondent, that means war, disaster, revolution. So that's why I did it: because it was a job and I got paid for it...for no greater reason.

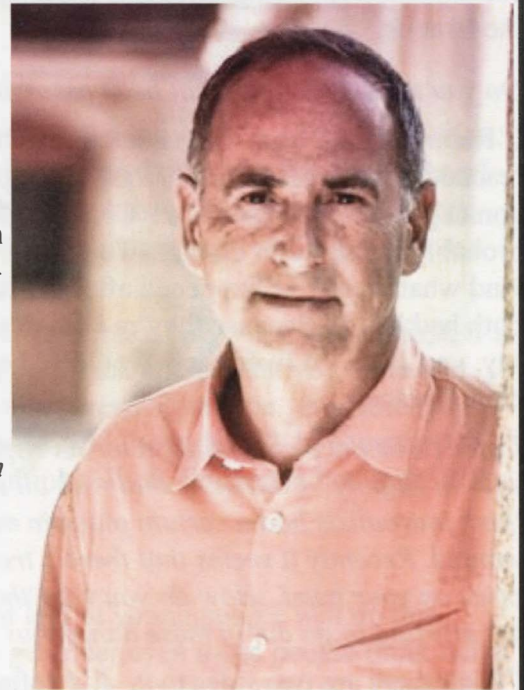
Well, you've been covering the Middle East, amongst other places, for a long time. I'm curious, especially in light of what you just said, about how a Jewish correspondent keeps his or her perspective, his sense of fairness in covering the Israeli/Palestinian conflict after you have observed both sides.

Well, it's quite remarkable that now I'm giving these book tours. A lot of them are for Jewish organizations. And it's amazing how many people come to me and say, "You know, I had no idea you were Jewish, over all these years." I tried hard to be fair. I made no bones about it, I mean I'm Jewish, my wife's Israeli, my kids were born there. I totally support the existence of Israel as a Jewish, democratic state. That means, in other words, I have a lot of conflict with the government on their policies, but I'm on the side of Israel. No doubt about that. But that doesn't mean that I disregard the Palestinians in any way at all. You know, first of all it's easy for me because I'm the kind of guy who always believes the last person I spoke to. I'm always persuaded by the last guy.

I also never saw objectivity because I don't believe it exists. I always try to be fair, to tell the story fairly of the person I was with. So I spent a lot of time with the Palestinians. I became very familiar with the al-Aqsa Martyrs' Brigades in Nablus in the Balata refugee camp. And I was so familiar with these people that I was in the house of the mother of the leader of the al-Aqsa Martyrs' Brigades when her son, Ibrahim, suddenly crashed through the door. He'd just been shot. So I was friends with the family. I mean, I really got to know these people. And yet, that morning, like all other people living in Israel, I sent my kids off to school, kissed them goodbye. They went to school by bus. They go to schools, they go to cafes, and in the evening they go to discos. And these are all targets of the al-Aqsa Martyrs' Brigades, who sent suicide bombers. So it was really weird in the morning to be the Israeli Jew and in the afternoon be the unbiased correspondent and tell everyone a story fairly. But I didn't find it difficult because I sympathize with both sides, I really do. And it was very important to me to be fair to both sides.

Do you have an Arab counterpart in terms of correspondent, let's say from an Al Jazeera, who also goes to the Jewish side? The Israeli side?

Well, look, you know, I'm probably being unfair in not naming anybody because I don't actually know anybody who does that. But I don't think that Arab correspondents who work for Arab organizations have any interest in telling the Israeli side of the story fairly. I don't think their audience wants it, you know? Our work - now I'm going to become philosophical - our perception in the West of what we do as journalists is to be fair. Most Arabs who work for Arab organizations (and I'm probably getting myself in deep water here) are reporting to a culture that sees fairness and justice in a different way. So I don't think they strive to tell the Israeli story as much as we strive to tell the Palestinian story. And I say that for many reasons. But I think it's true. I can go on and on about why that is but the bottom line is I think that's true. I mean, there are Arab journalists I know who are extremely fair. There's one who we worked with at NBC for a long time: he's an Israeli Arab who's a great journalist who really works hard to tell both sides of the story. But because he tells the Israeli side of the story he is despised and boy-



Peacock Profiles

cotted by many Arab journalists, most Arab journalists, I'd say, because if you look at his stuff he's being fair to the Israelis.

Do you think had Rabin not been assassinated things would be in a different place in this conflict?

If Rabin had not been assassinated then he probably would've been able to push through any peace deal that he reached with Yasser Arafat. Part of the problem is you've reached a deal. But now both sides have said they're gonna put it to a referendum. Certainly Israelis said *that* [referendum] or at least elections. But Rabin would've probably managed to do that. To pass it. Question is whether Arafat wanted it or would've been able to pass it. And what would've happened afterwards? There would've probably been a different atmosphere, maybe, if they both had lived. Because they're both dead, aren't they? They both died for different reasons. Let's be nice and say, yes, if they'd lived there would've been a different situation, a better situation. Don't know if it would've meant peace.

I used to be the technical director on Nightly News. So I used to see your face all the time. It was when Brokaw was on Nightly. I did think that with all the danger in the world there was a certain reverence for journalists. I think journalists had a certain place in many countries that you were "getting a story out" that people really wanted. Recently it seems that there's tremendous pressure and the real threat of danger to you folks, literally a price on your head. How do you view that? How do you deal with it? And what do you tell younger people who are starting to go out in these dangerous places?

I think there are two sides to it. It's definitely more dangerous. Journalists have definitely become a target. Clearly. And that started in Croatia during the breakup with Yugoslavia. That was the first time that I remember journalists were actually targeted. So it started quite a long time ago. Croatia, that would've been about the early-to-mid '90s. I think it was such a bitterly violent place. Anybody that disagreed with what you were saying became a target. And they were very violent people. I think that's where it began. But it's definitely more dangerous today. We're talking mostly about the Islamic militant threat: kidnapping journalists. But that is counterbalanced by the fact that today the guys have bodyguards, which we never had in the old days. So although it's more dangerous today you don't go to those places without these Pilgrims or these different bodyguard organizations who are all highly trained former elite soldiers for British or Americans mostly.

So compare that, for instance, when Jerry Lamprecht sent me to Pakistan and all he said was, "Go into Afghanistan and report on the Russians." I went by myself with this little camera. It was a one-man-band. And I went to Peshawar in Pakistan. And there were five different groups in the refugee camps of Afghanistan resistance fighters. And I just sort of went from one to another until somebody agreed to take me into Afghanistan. And I went with this group who is today's Taliban. And they took me into Afghanistan for three weeks walking. And all I had was my little camera and my shoulder-pack of gear. And a local translator who I found on the spot. So imagine that today? There's not a chance anybody would agree to send someone today to do such a thing. The news organizations are more careful. They provide more backup, like, in these guards and you're no longer on a wing and a prayer. So although it is more dangerous and [there are] more threats, there's actually a lot more help. So I think it balances itself out. You can probably look at the number of journalists killed today compared to the number of journalists killed then. I think it's far fewer today, even though it's more dramatic. They cut off their heads. That's not very nice. But if you look at the numbers of journalists killed today, compare that to the number of journalists, say, killed 15, 20 years ago, or in Vietnam, it'd be interesting to do the numbers.

The other thing about the journalists being targeted today is that, for instance, those kidnapped, most of them are not kidnapped because they're journalists, they're kidnapped because they're easy targets because they're just there. They're kidnapped by gangs and then sold for money to other people and then you end up in the hands of ISIS or God knows who, who then use you for political reasons. The other aspect of the killing of journalists is that they'd rather sell them back to the countries for money, which they do to the Europeans, because the Europeans governments pay. The British and the Americans don't pay.

Peacock Profiles

So it's not like "We're gonna kill you because you're a journalist." You actually get killed because your government didn't pay ransom money.

You're still a correspondent. How does it affect your view of life?

Well, I'm gonna tell you something. I'm much more able to talk about these questions now that I'm writing fiction. I realized, as in Nora Ephron's words, "Everything is copy." So whereas before when I was with [crew members] Jeff and Dubi, it was all this big macho thing, you know? Now I can actually look at these things and look at myself more intimately and I'm not afraid to talk about it. Whereas before it was all about being, "Ah, I gotta have a drink. Ah, fuck it. That was a good, near miss. Have a drink."

Today's a bit different. I look back on that and I can think about it a little bit. In terms of my view on life, first, it's changed dramatically. Most people don't think about what they're doing. If you think about what you do in that kind of a job you can't really do it. And that's the same for anybody who's a first-responder type. A soldier, a policeman, the firemen, if you actually thought, "This is really dangerous, I could get killed today," how many people would actually do [that work]? You mostly sort of shrug it away or you think, "Well, I'm gonna be okay. It'll happen to the other guy."

Do you think it's age sensitive?

It's definitely age sensitive. No doubt about that. But that doesn't mean that lots of young people will do this. There's only a certain kind of person to do those things. It's just that as you get older even those people think twice about it, you know? I certainly do. And as I said on the first page of *Breaking News*, my first book, it's all about luck. It's not about experience, it's just about luck - what happens to you.

Has becoming a grandfather affected any of what you're speaking about?

It has no effect. I think you're giving me too much intellectual credit here

How do you see that future for your grandchild as an Israeli citizen?

Well, she's a Mexican citizen because my son married a Mexican girl. We spend a lot of time in Mexico. In fact, I'm going there next week. But hopefully one day I will have Israeli grandchildren.

What is your next book?

Well, amazingly, it's called *The War Reporter*. It's a novel. And it comes out in the fall of 2015. It's apt; Pertinent.

Is there anything I should ask you that I haven't? That you would like to be asked?

I think earlier I began to say something as a bloke in that field, that world, that career, it's a macho, running around, excitement, adrenaline -- you never address or think about things. And now I realize how useful the pain that built up and was suppressed is for my attempted career as a fiction writer, because there's a lot of pain to draw upon which had not been expressed. So now I can put it in my writing. And as a writer it's legitimate to cry and to have it be emotional because you're tryin' to put that on the paper. So I'm suddenly finding that I have tears in my eyes at the most ludicrous moments. You know, like watching insurance commercials on TV. And clearly, it's because I'm taking pain from here and putting it there. And now I'm putting it on the paper, or trying to.

There's a real logical line from what happened outside, what I saw, what I didn't process, what I am processing, and what I'm putting into my characters in fiction. And so that's a very useful process. So actually I'm quite happy that I'm so sad (LAUGH) inside. And as Jews say "You can't be truly happy unless you're very sad." (LAUGH) Or something like that. It's actually better than that. Anyway, the bottom line is one should rejoice in one's pain. Because it's helpful. And it's real, you know? I went through life with sort of, "Oh, it's wonderful." Thick skin, no problem. Great. You know, it's not.

Martin, I thank you.

Martin Fletcher lives in Israel with his wife Hagar. Please visit him at his website martinfletcher.net.

*We Get Letters and Pictures***Tom Brokaw Attends Battle of the Bulge Commemoration**

To my NBC FAMILY,

A year ago my future was more uncertain than I cared to acknowledge but now I face the New Year with very encouraging news. The cancer is in remission and I will shortly go on a drug maintenance regimen to keep it there. [On December 13th] I was reminded of how fortunate we all are and whatever challenges I faced were footnotes compared to the men I was with.

I was a Presidential delegate to the 70th anniversary of the Battle of the Bulge, the fight which went on for most of December 1944, in one of the worst winters in 20th century Europe.

Hitler tried to break the advance on Germany by throwing 200k of his best troops, tanks and artillery at the Americans who were outnumbered almost 3-1.

Monty Meigs and I went into the forest surrounding Bastogne where remains of the original 101st Div fox holes still are visible.

They slept in heavy snow, water pooled at the bottom, eating cold rations.

About 30 vets returned. The oldest was 96 and the youngest 89.

One Airborne old timer kept struggling to lift himself out of his wheelchair when the occasion called for a salute. I finally whispered to him, "Stay seated. No one will give you KP for not standing."

We both had a good laugh.

The King and Queen of Belgium attended many of the ceremonies and could not have been more cordial.

I flew home reflecting again on how lucky we are that generation gave us the lives we have today - how my last year was a challenge but I was meeting it in world class hospitals with brilliant physicians, not in a foxhole in the Ardennes.

Happy New Year all.

T Bone

[Ed. note: Tom sent this message to all of the NBC News staff.]

We Get Letters and Pictures

Battle of the Bulge Commemoration Photos from ©Stars and Stripes



What's Now!

Before the Parade...is the Balloonfest!

Saturday morning November 8th at Citi Field in Flushing Queens was the first time that hundreds of Macy's Parade Balloon Handlers met their debutante balloons for 2014.

Overnight, crews had driven the giant boxed-up balloons from the Parade Studio in New Jersey so that they could be delivered before dawn. They were then positioned and inflated to be ready for practice at ten o'clock.

The Handlers had already undergone detailed training in basic balloon handling.

Today, they were welcomed by Amy Kule, Executive Producer, Macy's Parade and Fireworks/
Group Vice President, Macy's Parade and Entertainment Group,
and John Piper, Parade Studio Vice President.

After some warm-up calisthenics each crew took up its positions and literally "learned the ropes."

Though it was a calm day both they and your editor (observing) were surprised at how quickly those invisible wind gusts could cause the huge creatures to lurch to and fro. However, after four or five circuits around one of the huge parking lots they were all good to go.

Special thanks to Amy Kule for arranging my visit.



Above, some of the balloon handlers awaiting instructions.

Left, Amy Kule and Joel Spector.

Right, a crew family member eagerly awaits the lift-off of Thomas the Tank Engine.





Above, balloons at rest under their netting. Below, Thomas launched and learning to fly.

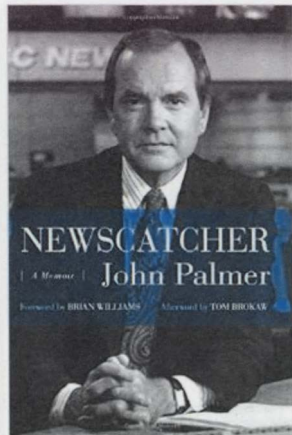


Below, Paddington Bear enjoys a fairly smooth ride.



Author! Author!

John Palmer's Memoir Published



Hey Bambi,

Just wanted to let you know we have published John's memoir - it's available on Amazon and other websites that sell books - both Tom and Brian contributed to it - we're very proud of it and want to share with you and our NBC family!

Here's the link:

<http://www.amazon.com/Newscatcher-A-Memoir-John-Palmer/dp/1939961130>

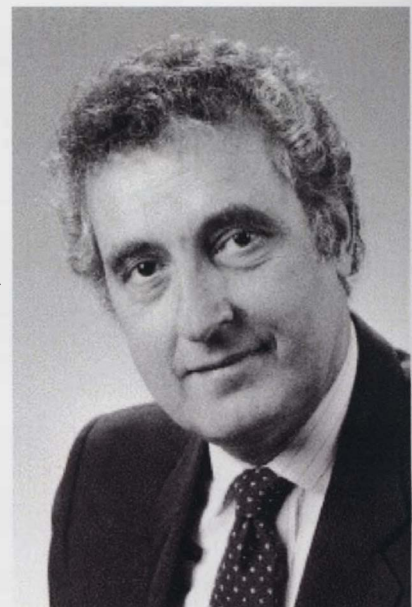
Nancy Doyle Palmer



Excerpts from: *Selma* and Richard Valeriani: A Reporter's Story by Nancy Doyle Palmer

I recently interviewed Richard Valeriani, a former NBC News correspondent and friend who both covered Selma and watched *Selma*. He himself suffered a head injury just weeks before the March 7th, 1965 "Bloody Sunday" march across Edmund Pettus Bridge.

Richard Valeriani: While this excellent film pretty accurately depicts the events in Selma, it does not accurately reflect the role of journalists. And although it does a great job presenting the role of Roy Reed of The New York Times, who did indeed bring the voting-rights issue to national attention, it way underplays the role of television. The film does show the impact of the TV airing of "Bloody Sunday," which was the key factor that led to the passage of the Voting Rights Act of 1965. But it neglects the role of TV in general in bringing the events in Selma to the American people nightly. The TV coverage was much more important than the New York Times coverage. In fact, when I called Roy Reed about the film, he was astonished that he had been portrayed so prominently instead of the TV coverage.



N.D.P.: Did television have a different role and impact than print in the civil-rights movement?

R.V.: I put "Bloody Sunday" on the air with hardly any narrative. I simply said something like, "Civil rights activists demonstrating for voting rights tried to march from Selma to Montgomery today but were stopped by Alabama state troopers. Here's what happened." Then one minute of film, then, "The demonstrators say they'll try again tomorrow." Another thing national TV coverage did was to force local newsmen to be much more honest and accurate in their reporting.

N.D.P.: You were injured in Selma. Talk about how that affected you as a journalist.

Author! Author!

R.V.: As a young journalist I felt like the village idiot. I felt like I could walk into any situation and no harm would befall me. That changed when I started covering civil-rights demonstrations. I used to argue they were more dangerous than covering Vietnam, because the danger in war is random, while it was specific in civil rights. You, as a reporter, were targeted individually, and TV reporters more so, since we were identifiable. On Feb. 18, 1965, I covered a nighttime protest march in Marion, Alabama, not far from Selma, with my NBC colleague Chuck Quinn. We knew nighttime demonstrations were especially dangerous, because TV needed lights, and people knew who we were. When I got there with my camera crew, I knew we were in trouble. Locals sprayed our camera lenses with black paint, and the Alabama state troopers assigned to provide security did nothing to prevent them.

Demonstrators emerged from the United Zionist Methodist Church to march to the Perry County jail, where a young civil-rights worker named James Orange was being held. The demonstrators planned to sing hymns and return to the church, but the demonstration was interrupted by Marion police, sheriff's deputies and state troopers, who stopped the marchers and then began to beat them. I was watching this and making notes when somebody came up behind me and hit me with an ax handle. I staggered, but before I could fall, my cameraman held me up. I remember a state trooper saying

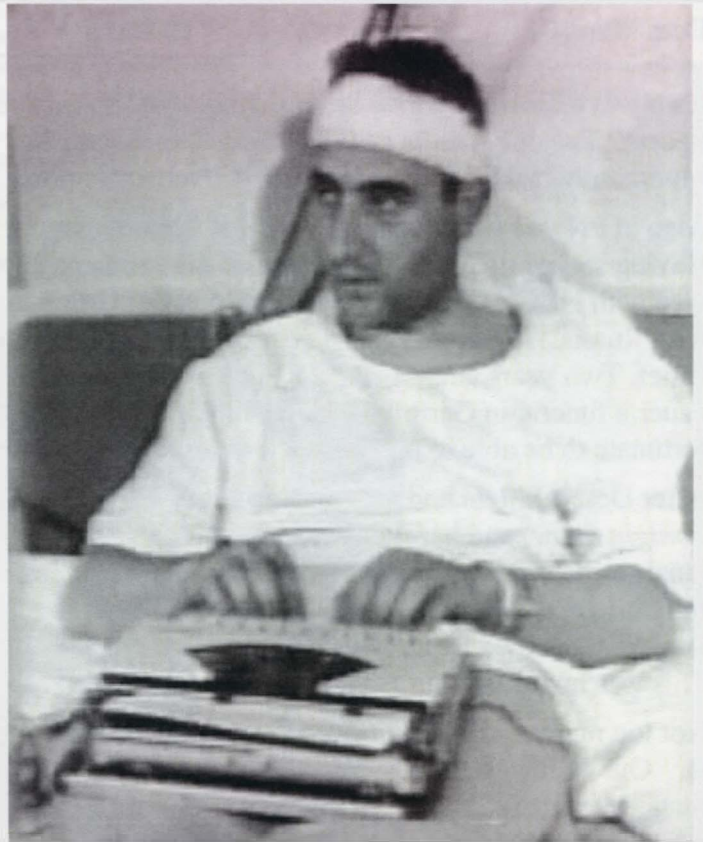
to the assailant, "You've done enough damage with this tonight," but he did not arrest him. A white man came up to me and asked if I needed a doctor. I put my hand to the back of my head and looked at it; it was bloody. "Yeah," I said, "I think so." The man thrust his face up to mine and said, "We don't have doctors for people like you." I don't remember anything after that, but I was told an ambulance came and took me to the local hospital in Selma.

Quinn came the next morning and interviewed me, bedside, for The Huntley-Brinkley Report. The beating got widespread coverage. I got a telegram from Vice President Hubert Humphrey, and telegrams and phone calls from civil-rights leaders and others all over the country.

The most shocking aspect of this incident for me came a couple of weeks later. After a few days of recuperation, I had returned to Selma to cover the demonstrations there. Two days after "Bloody Sunday" a lynch mob attacked a [Unitarian Universalist] minister named James Reeb, who subsequently died of his injuries. It had a really serious impact on me. The guy who hit me swung roundhouse, so that he hit me in the thickest part of my head. (Lots of jokes about that ensued for quite a while.) The guys who hit Reeb swung overhead, fracturing his skull. If I had been hit the same way, I would not be writing this today.

N.D.P.: Do you have anything to share about what it was like to watch *Selma*?

R.V.: Watching *Selma* was enjoyable for me, since it brought back memories of a significant period in my life. The killing of Rev. Reeb made me think again that I was lucky to be alive. The journalist in me was on the lookout for the flaws (all minor). Essentially, they got it right.



Valeriani filing his report from a Selma hospital bed on February 19th, 1965

Author! Author!

Dear Marilyn,

It's always good to receive the PN Magazine. In this last issue I learned you were a Technical Director in NBC Sports! The only sports activity I was ever assigned to was AD'ing for Ted Nathason, covering horse races at Monmouth Park! I did write the NBC Network Sports Theme, though.

Also in PN you admonished all of us to "remember our troops, crews, and correspondents overseas in harm's way." Having served in WWII with seven of my brothers, I totally share your feelings. Later I was called back into service with NBC's 301st Broadcast and Leaflet Group that was sent to Europe during the Korean War and Cold War with Russia. A few months later, I was transferred over to AFN (American Forces Network) as its Military News Chief. Two years later, a civilian once again, as part of an NBC crew I was AD for Bob Priaulx, televising Ade-nauer's funeral in Germany. Chet Huntley was the announcer. Throughout my twenty-four years at NBC I was fortunate to be able to pursue my first love, music, and to meet "Miss God Bless America," herself, Kate Smith.

After Desert Shield and Desert Storm it was her recording of my Christmas song (which premiered on the Carson *Tonight Show*) and her special Christmas greetings to our troops that convinced our government to allow Christian music to be broadcast to our troops serving in Muslim countries. Following that, on December 8, 2003, just in time for Christmas, our Dept. of Defense gave permission for a full-blown AFN television station to be established in Baghdad, manned by an AFRTS (Armed Forces Radio and Television Service) Unit from Southern California. This was huge! All our troops had up until then were a Navy satellite feed and local news from the Brits!

Not too many civilians know how Christmas music came to our troops, Marilyn, or about AFN either, for that matter. Our "Greatest Generation" author, Tom Brokaw, might be interested in the story. BTW, Tom's long-time Stage Manager at NBC was (Sgt) Jim O'Gorman, another member of the NBC Broadcast and Leaflet Group sent to Europe in 1951.

Happy Holidays to All!

Stan Zabka,

November 5, 2014 (Happy 90th, Stan)
14721A Gold Creek Court
Grass Valley, CA 95949
stanzab@att.net



Two views of Stan performing on the Tonight Show and speaking with Johnny.

The clip is at <https://www.youtube.com/watch?v=zkeqkEg2SiI>

*Author! Author!***Joel Tator's L. A. TV History**

Joel Tator, Director of NBC's *Tomorrow with Tom Snyder*, has written a history of Los Angeles television.

**Joel writes to our readers:**

At this point in my life, I never thought it would happen but I have written a book and it is being published on January 12th. It is called LOS ANGELES TELEVISION and is the story of TV in L.A. from its beginnings in 1931 to the present. It features over 200 pictures and covers the experimental years, the entertainment shows, the kids programs and the news. Tom Brokaw has kindly written the forward. It is an actual book you can hold in your hand. You can check it out now on Amazon.com and BarnesandNoble.com. Who knew?

...and from the book jacket...

It began in the small room of an auto dealership in 1931. Since then, much of the nation's television history has been made here: the first television helicopter, the first big story that television broke before newspapers, the first live coverage of an atomic bomb, and the careers of numerous icons like Betty White, Steve Allen, Liberace, Lawrence Welk, and Tennessee Ernie Ford. Many Los Angeles television personalities went on to network fame, including Tom Snyder, Tom Brokaw, Bryant Gumbel, Connie Chung, Maury Povich, Bob Barker, Bill Leyden, Ann Curry, Pat Sajak, and Regis Philbin.

Author Joel Tator has produced and directed more than 8,500 broadcasts and collected 25 Emmy® Awards along the way. Material in this book was collected from various Los Angeles television anniversary programs, interviews conducted with local television personalities, and photographs from the archives of the Museum of broadcast communications, founded by broadcaster Bruce DuMont in 1982.

--Book jacket copy ©Arcadia Publishing

*We Get Pictures***Long Island Lunch Bunch**

November 17th at Domenico's Ristorante in Levittown.

Rear—L to R: Tony Rivera, Frank Gaeta, Jan Kasoff, Bernie Braun,
Danny Staiano, Bill Freeda, Russ Ross, Vito Catalanotto

Front—L to R: Joel Spector, Murray Vecchio, Hank Huestis, Gary Iorio, Jerry Ryba.

Below Left: Murray and Danny. Below Right: Frank.



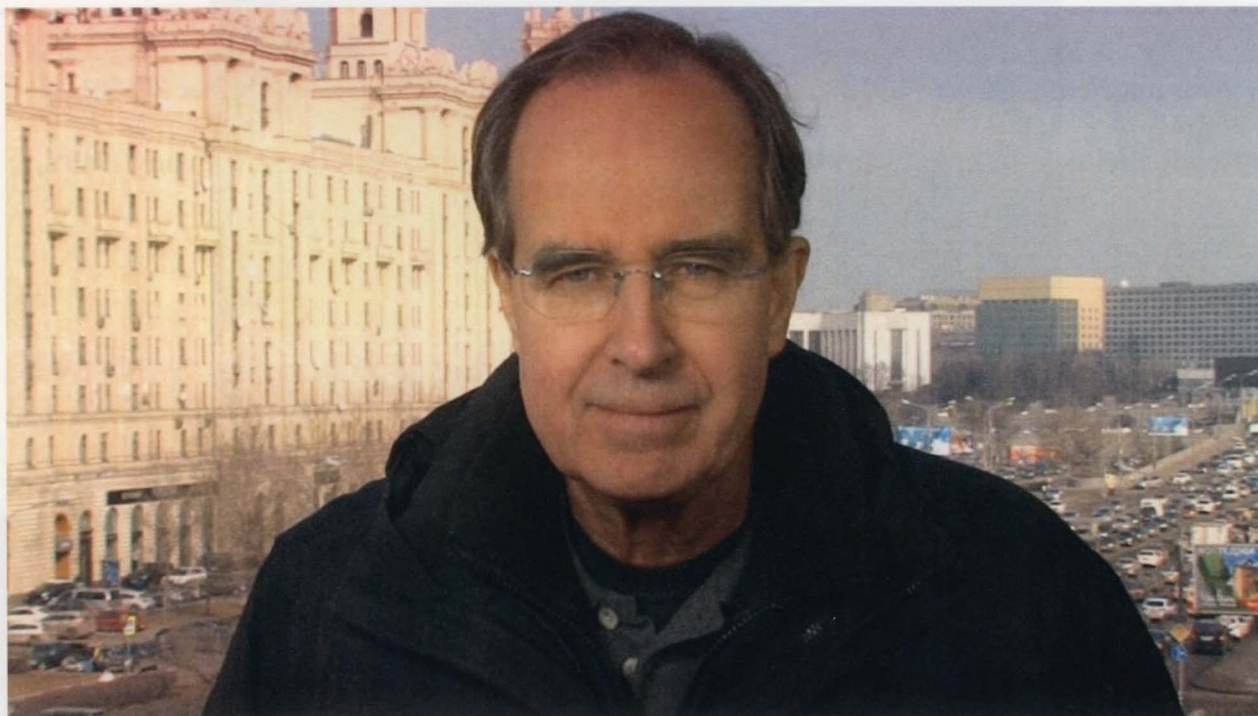
We Get Pictures

Lenny Stucker's photography career is rolling along.
Here is some of his work for the Bay Street Theater and Sag Harbor Center for the Arts
2014 production of "To Kill a Mockingbird."
These photos appeared in the Long Island edition of the ©New York Times.



*What's Now!***Today Show Gives On-Air Salute to Retiring Cameramen****Jimmy and Rick**

On January 9th Jimmy Mott and Rick Fox were given an on-air send-off by the Today Show cast. They have worked a combined 60 years on Today. Rick's commute from Harleysville, PA is 3 hours each way. Both have had many other assignments as well in all areas of NBC programming. "It's hard to believe it. It still hasn't hit me yet" said Jimmy. "It'll be nice not having to set the clock in the morning." Both men thanked their wives for all the years of support. Donna Mott and Jeannie Fox deserve kudos as well!

*What's Now!***Jim Maceda Retires**

Dear Colleagues,

The rumors are true. This Monday morning (January 29, 2015), in a small ceremony in my London garage, I hung up my ratty desert boots. For months my “retirement” has been one of the company’s worst kept secrets, and the number of kind messages I’ve already received humbles me. But let this note make it official...

After 42 years – almost 35 of them with the Peacock – it’s been a good run. And it’s the right time to move on. I hate that r-word, retirement, and prefer a “rechanneling” of energies. I had the good luck to start at CBS back when some of the “Murrow Boys” were still around and learned the trade from those who invented it. At NBC I got to work over 4 decades with the best in the business, made life-long friends and was well paid to witness and report on History. How blessed am I?

Now, a new chapter begins. There’s been interest in some of my plays, at least enough to lead me in that direction – and the added bonus in fiction, of course, is you can ALWAYS say what you want and NEVER worry about attribution or script approval! But I also hope to keep the proverbial finger in the pie – and keep up what’s left of the skills – with the odd digital news contribution.

Keith Miller, who blazed the trail, once said that veteran expats like us don’t have homes, just destinations. He was right but I’m ready for a home. Quinta da Madeira is the name of a century-old farmhouse smack in the middle of Portugal’s Algarve. And it will be Cindy’s and my new home – at least for much of the tax year, starting in April. Just an hour’s flight from Paris and barely two from London. There’ll be no excuse NOT to reach out if you’re anywhere in the region...

Let’s save the hugs for a send-off, later in January, when everyone’s back and well rested. For now, I want to say a heartfelt “thank you” to all – I’d fill a book with your names – and a promise it’s just an “au revoir”, not an “adieu”.

Jim

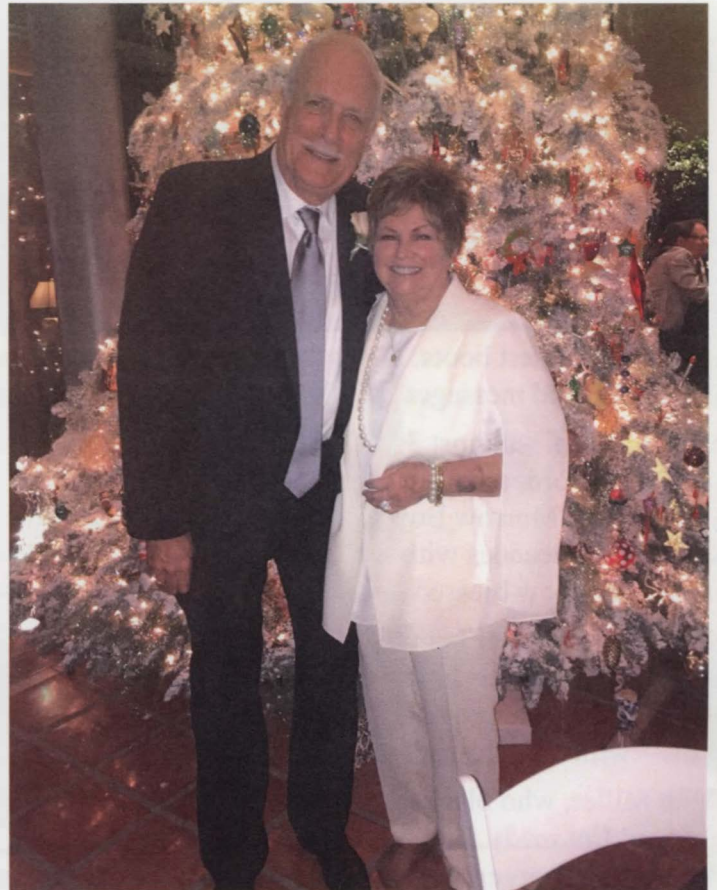
*In the Family***Randy Wands Wedding**

Randy Wands, retired NBC director/producer/associate director, was married to Charlotte Rothwell in Houston, Texas on Saturday, December 20, 2014.

Randy first met Charlotte while a student at the University of Houston in the early 1960's. They re-connected about two years ago.

Randy has moved from the New York area to Houston.

John and Kris LiBretto (née Stromquist) were honored to be guests at the wedding.



Charlotte and Randy's new address:

2435 Pine Valley Circle
Houston, TX 77019

Reported By John LiBretto

*In the Family***Meet Kathy and Doug Nelson's Granddaughter Amelia**

Amelia Sage was born to Victoria Nelson Sage and Don Sage on November 28, 2014, 7lbs, 12oz., at their home in Toronto, Canada. All are thriving. She's taking everything in these days with her gorgeous deep blue eyes. So many changes from day to day. Great fun to be there for a month.
Reported by the proud Grandparents.

In the Family

Peter Flynn Jr's Theatrical Family

NBC retiree Peter Flynn Sr's family has been burning up the stages! *Smart Blonde* opened on November 15th at City Theatre in Pittsburgh for a pre-New York run. The play tells a story about another side of actress Judy Holliday's life. Peter Flynn Jr is the show's Director. His wife, Andréa (Andi) Burns, has the leading role. She was a featured original Broadway cast member of *In the Heights*.

Peter Jr was Artistic Director of the Hangar Theatre in Ithaca, NY for five seasons (2008 to 2012). He is currently pursuing directorial assignments. Both he and Andi teach at the Tisch School of the Arts in NYU.

Their son Hudson is also a performer who just had a brief appearance in Michael Keaton's feature film *Birdman*.

Peter reports:

We had an unqualified BIG BOFFO HIT OPENING NIGHT TO-NIGHT! Laughs, sighs, and an immediate standing ovation. I would like to say I found my wife throughout the opening night party but I couldn't get NEAR HER! Accolades abounded - one couple came all the way from Philadelphia because they were big fans of *In The Heights* and they left saying, "We had no idea...!"



Peyton Ella, a Third-Generation Performer

Peyton Ella Fishman, daughter of Tara Kennedy Fishman, one of Broadway's *Annies*, and granddaughter of Rockette Mary Lou Kennedy and NBC Video Tape Editor Frank Kennedy, has been very busy of late. She and her family visited Los Angeles this past summer and she appeared in a new sit-com called *Weight*, yet to be bought by a network.

Peyton recently appeared in *Showboat* at Lincoln Center's Avery Fisher Hall, starring Vanessa Williams. She appeared in a lead role in an off-Broadway musical *The Little Princess*. On December 10th she appeared with other Broadway kids at 54 Below, in Manhattan, in a performance for *Cabaret for a Cause*, a charity.

She is now in rehearsals for a one night performance, featuring *The Sound of Music Live!* children. Peyton was Gretel in the 2013 NBC telecast.



**Peyton on stage for
Showboat bows**

*In the Family***Smith Family Cruise**

Need an excuse to go on a cruise?

Mamye Smith wanted a terrific way to celebrate her father's 99th birthday.

So she organized a family Fall cruise to New England & Canada.

Thirteen members of her family from three states and Washington, D.C. sailed from Brooklyn, NY on a Princess cruise to help "Daddy" enjoy his special day.

Everybody had a fun time, including a lobster roll in every port.

The only problem is what to do for his 100th!

Top row: L to R, CJ Key (nephew), Bob Hickey, Virginia Dambreville (sister),
Lymbra Key (sister), Crystal Key-Dei (niece),
Carol Smith (sister), Cashuh Key (Lymbra's husband), William Hall (brother).

Bottom row: L to R. Steronica Mattocks (sister) & her son Malachi,
Verlyne Moten (sister), Mamye, George Smith (father).

Peacock History

“Bobby, You Look Mahvelous!”



Billy Crystal interviews SNL Cameraman Bob Fraraccio in the late 1980s.



Peacock History

NBC's "Victory at Sea" Series

Victory at Sea is a documentary television series about warfare in general during World War II, and naval warfare in particular, as well as the use of industry in warfare. It was originally broadcast by NBC in 1952–1953. It was condensed into a film in 1954. Excerpts from the music soundtrack, by Richard Rodgers and Robert Russell Bennett, were re-recorded and sold as record albums. The original TV broadcasts comprised 26 half-hour segments—Sunday afternoons at 3pm in most markets—starting on October 26, 1952 and ending on May 3, 1953. The series, which won an Emmy® award in 1954 as “Best Public Affairs Program”, played an important part in establishing historic “compilation” documentaries as a viable television genre. —©Wikipedia

Recording the Musical Score for Victory at Sea Memories from Bob Rudick and Frank Vierling



I was overseas on military leave when VAS was originally aired but I doubt if the music was recorded at the NBC studios. I would imagine they were done at the RCA Victor studio in NYC.

Having said that, I eventually came back to NBC Radio Recording in January 1953 but the music had already been scored and recorded for the filmed TV shows during 1952 thru 1953. During the period 1953 thru 1958 I did work with Robert Russell Bennett as his audio tape editor to cut the scores for the NBC Feature film and other projects associated with VAS. Usually working from piano themes supplied by Richard Rodgers Bennett composed and orchestrated the majority of the music.

Matter of fact, during the ongoing recutting for timing, etc., my first son was born and I named him after Mr. Bennett, with his permission. After the birth he came into NBC Radio Recording with a beautiful baseball glove for my new-born son, Robert Russell Rudick.

We did not use limiters for music or vocalizations since prior to any recording we always set the VU meters for the highest level heard and then let the dynamics of the music run free. Actually the NBC Symphony programs used very few mikes. I was there for many of them; I remember there were 3 mikes hung about 20-30 ft in front of the 8H stage as overall capture and a few individual mikes for say the harps and piano, period. All done with Toscanini's approval.

Bob Rudick NBC 1945-1988

Frank Vierling informs us that “Phil Falcone worked on that epic done in the Center Theater.”

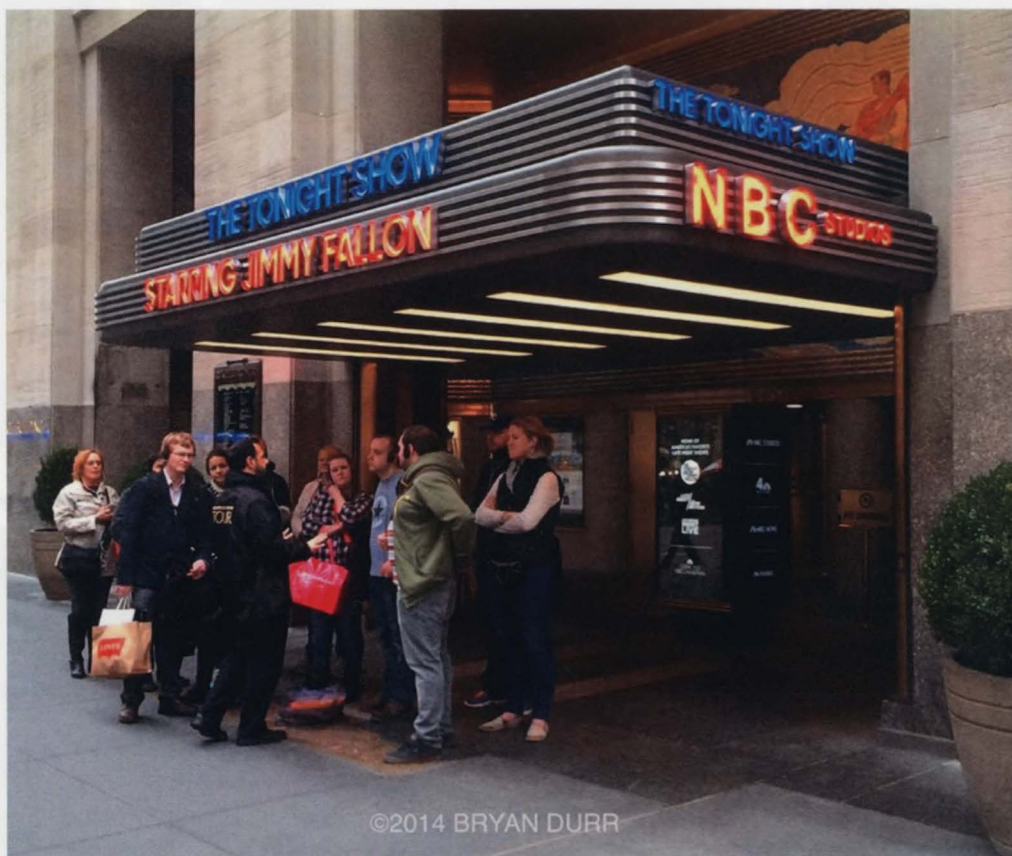


*What's Now!***30 Rock and 1250 Sixth Avenue Signage Changes**

"GE" is gone!

These renderings show the new NBC/Comcast signs to be installed on the North and South rooftop facades.

The narrower East and West facades will each sport a peacock.



**The "Sixth Avenue Building" gets a real marquee.
This entrance will eventually be the gateway to the NBC Studios.**

What's Now!

Rockefeller Family Moves from 30 Rock After 81 Years



Ever since it opened in 1933, a 70-story limestone skyscraper has towered over mid-Manhattan as a symbol of global capitalism and of a prolific American family that remains synonymous with prodigious wealth. The family patriarch, John D. Rockefeller, was America's first billionaire, and it was his son, John Jr., who dauntlessly broke ground for 30 Rockefeller Plaza in the midst of the Great Depression. Through it all, into what is now the seventh generation, the Rockefellers' vast financial and personal empire has been managed by as many as 200 employees from a lofty command post adorned with priceless Impressionist and Modern artwork. A magnet for pilgrimages by luminaries like Frank Sinatra and Nelson Mandela, the suites once filled three entire floors (the equivalent of about one and a half football fields). Collectively, they were always known humbly and simply as "Room 5600."

But in 2000, the Rockefellers sold off 30 Rock and nine other landmark Rockefeller Center office buildings in the 22-acre Art Deco complex to Jerry I. Speyer and the Lester Crown family of Chicago, though they retained their presence in the building by keeping one floor as a rented space. Now, they have decided to leave the building entirely. By this time next year, they will have vacated the 56th-floor aerie they have occupied since 1933 and moved to somewhat less rarefied headquarters across 49th Street. One of the country's great dynastic families is downsizing.

...While there was one John D., there are now hundreds of Rockefellers. Like any discreet tenant, David Rockefeller Jr., John D.'s great-grandson, would say only, "We got a deal we are not at liberty to speak about." The Rockefellers are by no means pleading poverty. As public-spirited philanthropists, they have endured pretty much intact longer than most American oligarchies that originated in the late 19th-century Gilded Age. "What's different is there are nearly 300 of us now," David Jr. said. And many of them no longer feel beholden to a paternalistic family office that since 1882 has managed the Rockefellers' financial and personal affairs, including taxes and accounting, insurance, investments, philanthropy, art, speechmaking and publicity. The family office used to mean everything, the whole shebang," said David Jr., 73, a member of the fourth generation.

John D.'s bust and portrait still grace the otherwise anonymous reception area on the 56th floor of 30 Rockefeller Plaza. (To put the founder's wealth in perspective, the \$1 billion that he had accumulated by 1916 would be worth \$30 billion today, adjusted for inflation. When he died in 1937, his assets equaled 1.5 percent of the nation's economic output — the equivalent of \$340 billion today, or more than four times Bill Gates's worth, Forbes estimated.) About 44 staff members will work for the Rockefellers when they move to a 19,000-square-foot space at 1 Rockefeller Plaza around the middle of next year. Rockefeller & Company, which manages the investments of the Rockefellers and other wealthy families, has opened shop separately at 10 Rockefeller Plaza. "We decided to start again at 1 Rock," David Jr. said. "This is the first time this generation has gotten to say what their needs are." He will move into an office in the 34-story building that faces the skating rink. "Some people think higher is better," he said. "I like the human connection."

While the family has dispersed geographically, many of the Rockefellers will convene next June at their Pocantico Hills estate in Westchester County to celebrate the 100th birthday of David Sr., who is the only surviving sibling of the "Brothers" generation, John D.'s grandchildren.

"Many of us have the interest of Nelson and Dad," David Jr. said. "I don't know if we have the eye or the pocket-book." With one brother still alive, the dynastic office is being preserved, but in a different form and, soon, in another place. Perhaps the allegorical bas-relief over the entrance to 1 Rockefeller Plaza epitomizes the family's own metamorphosis. It is titled "Progress."

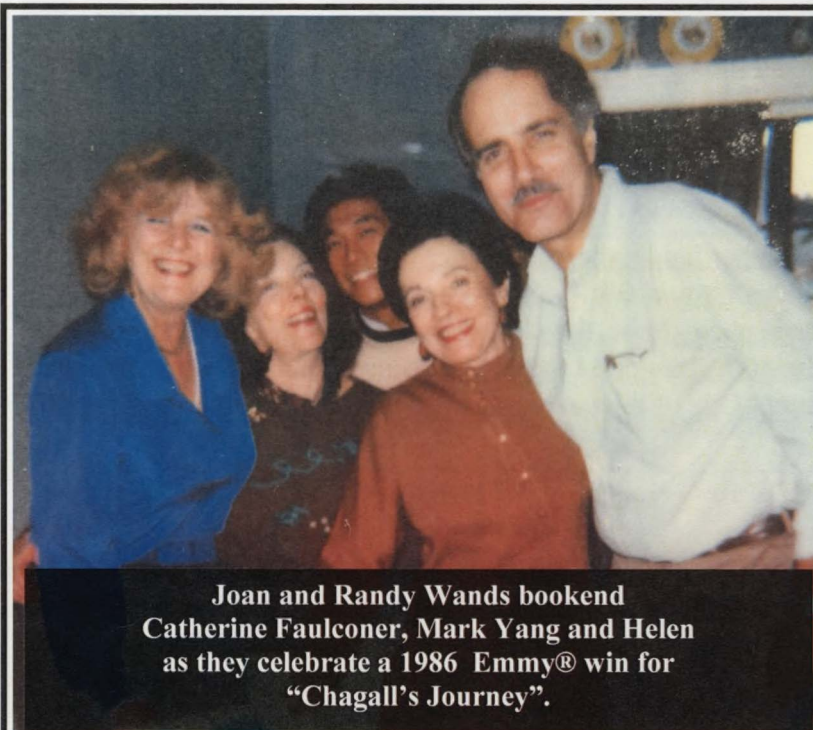
—By Sam Roberts - November 23, 2014 © The New York Times

Tributes to Silent Microphones
Helen Marmor

Former NBC News pioneering executive Helen Marmor died on January 8th. She had recently had two very severe falls. All of us ladies who came behind her at NBC News are in her debt for paving the way.

ML Flynn

Below is Helen's own partial résumé written in the 1980s.



Joan and Randy Wands bookend Catherine Faulconer, Mark Yang and Helen as they celebrate a 1986 Emmy® win for "Chagall's Journey".

Helen Marmor was appointed Manager and Executive Producer of the NBC Religious Programs Unit in May, 1979. She brought with her more than 35 years of news experience and this was immediately reflected in a change of emphasis on religion as news. Her first assignment upon taking over the unit was a report on the visit of Pope John Paul II in Poland. This was to have been a religious program consisting of the Pontiff celebrating the Mass, satellited from Cracow on the last day of his visit. Instead, Marmor turned it into a news documentary covering the historic nine-day visit, which stood as the NBC News Department's report on the event and which won for the Religion Unit the first News Emmy® in its 30-year history. The National Academy of Television Arts and Sciences awarded it the 1979 Emmy® for "Outstanding Program Achievement." Other programs which have won critical acclaim under her administration included "The Boat People," with NBC News Correspondent Jack Reynolds, on the Vietnamese refugees, and "A Talent for Life: Jews of the Italian Renaissance," which won two Daytime Emmy® awards for its direction and musical composition, both

televised in 1979, as well as "Our Largest Minority--The Disabled," examining social attitudes toward the handicapped, aired in 1980 and scores more, ranging from "Wait Till We're 65," a look at aging, with Steve Allen, which Harriet van Home called "surprisingly cheerful," and "Land of Fear, Land of Courage," with Ed Newman, which Arthur Unger called "extraordinary."

The NBC-TV Religious Programs Unit offers 27 programs a year, with a variety of formats including documentaries and interviews as religious services. They are planned in cooperation with eight different faith groups. Marmor was the first woman named to an executive position in the NBC News Division when she was appointed an NBC News Manager, in June, 1967. Following that assignment, Marmor was named Manager, NBC News Program Service, in January 1970. At the time, the news service which offers the day's top stories to subscribing stations, reached a total of 116 television stations throughout the country, covering the nation's major markets. NBC News was the first broadcast news organization to inaugurate such a service. Beginning in September, 1972, she was named Producer for all NBC News Instant Specials. For the next two years Marmor and her unit presented special coverage on the Vietnam War and Peace developments, the Watergate Hearings, the return of the POW's, the Loyal Opposition and other political programs. The Instant Specials Unit was awarded the American Bar Association Silver Gavel Award for NBC News' coverage of Watergate; the Overseas Press Club award in 1973, for "Peace Begins," a 90-minute special on the ceasefire in Vietnam, and two Emmy® nominations in 1973 and 1974 for "Return of the POW's" and "Watergate This Week."

In addition, she has had a wide range of assignments at NBC News. She began as news editor on "Weekday" (daytime radio program), switched to the "Today" show as night news editor when "Weekday" went off the air, became daytime TV news editor, wrote TV specials, and produced documentaries during the sixties on such subjects as Civil Rights, China and U. S. politics, programs which critics cited as objective and informative.

Tributes to Silent Microphones



During the NABET lockout in 1976, I was the PA for NPS and it was Helen to the rescue. She came over to produce the daily newsfeed. I got to know her very well. She was tough, smart, and a great conversationalist. I thought of her as a "dame" in the grandest sense. Right out of a 1940's-movie newsroom. She had the witty banter down pat. She was thoughtful and sentimental and a great teacher. One of her friends at NBC was one of our wonderful telephone operators (when they plugged in cords!) who had the most incredible "operator's" voice. Hearing the two of them in conversation was a real treat! I will miss Helen. She was a real fighter.

Roberta Spring

Too many years ago (1967?) I was starting out as a local radio reporter at WNBC. Late one night I fed in a report to air on the next newscast. Halfway through I messed up, and said "Oh s___, let's do it again." We recorded a clean version, but -- of course -- the first one ran on the air, complete with cursing. Later, I made my way into the office

and reported to Helen at the desk, ready for a lashing or worse. All she said was, "I don't think there's anything I could say that would make you feel worse than you do. Go home. See you tomorrow."

I loved her then, and forever after.

Paul Friedman

When I started with NBC in 1975 I worked the weekend desk and I remember some wonderful things about Helen. She loved music, so when it was a slow evening she'd make a point to have music fill the newsroom. She was very close to her brother -- and you could tell how protective she was of him.

Helen, by the way, worked for the old INS wire service and it was Helen who sent out the first Bulletin to INS clients that the Japanese had attacked Pearl Harbor. A wonderful lady.

Les Kretman

Helen certainly was an important and well-known part of NBC News when I first landed in the Third Floor Newsroom in 1969 and thereafter. She was the only woman in a position of authority at a time when the newsroom still tolerated elements of frat house culture and more than a few medium functioning alcoholics. (It was just considered a joke when Buck Prince called the Kremlin from Hurley's.)

As News Manager, Helen once was confronted by the Doomsday Notice - an alert device in the wire room went off indicating a nuclear attack. Since there was no other sign of Armageddon, Helen laughed it off and did not interrupt the Network. If she had been wrong I would not be writing this, of course. Helen's nickname was "Nails," as in "Hard As" bestowed on her, I believe by Bill Boyle, who originated most of the Newsroom nicknames. That demeanor allowed her to function in an otherwise all male place. On the other hand she quietly looked after a few waifs who needed all the help they could get. I remember her fondly.

David Schmerler

Helen Marmor was a jewel and a major mentor in my career and helped me along with so many others. She was a true women's pioneer, battling many male NBC News executives in the earlier years against what was considered to be a glass ceiling.

Randy Wands

Condolences may be sent to Helen's cousin:

Gail Huth
1033 Channel Drive
Hewlett, NY 11557

Tributes to Silent Microphones

Wallace Westfeldt



Wallace O. Westfeldt, a veteran old-school newsman whose career included jobs with TIME magazine, The Nashville Tennessean, NBC News, PBS, ABC News, and David Frost, died January 11, 2015 at his daughter's home in Plattsburgh, N.Y. He was 91.

During his 52 years as a journalist, Westfeldt covered everything from the early civil rights movement and Watergate to nuclear proliferation, hunger in the United States, and drug addiction. He fell in love with journalism when he landed a job at the Nashville Tennessean as a reporter. The Tennessean was one of the few newspapers in the South to aggressively cover the end of segregation. In a newsroom full of talented young egos such as David Halberstam, Tom Wicker, and John Seigenthaler, Westfeldt was assigned to cover the buildup and fallout from the Supreme Court case *Brown v. Board of Education* which ended school segregation in the nation. He got hit in the head with rocks and a cross was burned on his lawn but he was hooked and said, "The beauty of the story was it covered everything – sociology, politics, economics. It was an ideal assignment and the best assignment I ever had in my life."

In 1960, NBC News lured Westfeldt away from print to work on its documentary series "NBC White Paper." From there he moved to the nightly news program, "The Huntley-Brinkley Report" just as it was expanding to a half hour in 1963. Six years later, Westfeldt was the executive producer

with 90% of the network's stories appearing on the nightly news, his program. Besides overseeing NBC's coverage of the war in Vietnam, he was the first to produce live, one hour reports from abroad via satellite. When Chet Huntley retired in 1971, breaking up the celebrity duo of Huntley-Brinkley, Westfeldt began the "NBC Nightly News" with John Chancellor as anchor and then went on to serve as executive producer of "NBC Reports". In a 2008 interview, Westfeldt summed up his experience at the network, "I hit NBC in its glory years in the '60s and '70s. We had an audience of 18 million people. They don't come near that now. If they get 7 million, they're lucky." Westfeldt left NBC in 1976 to be the executive producer of a new weekly PBS series, "USA: People & Politics." Once the PBS series ended with the political year, Westfeldt moved on to ABC News and a special investigative unit called ABC Special Reports. He returned to NBC News in 1979 to work on a new magazine program called "Prime Time Sunday" and then retired from NBC at the end of 1982.

In 1987, David Frost came calling for Westfeldt to produce a news series called "The Next President", a 13-part series on the 1988 presidential candidates. He went on to do "Talking with David Frost" and "One on One with David Frost" and remained with him for 12 years. Some of the people they interviewed were Colin Powell, Benjamin Netanyahu, Shimon Peres, Reverend Billy Graham, Wynton Marsalis, Anthony Hopkins, Norman Mailer, Yitzhak Rabin and Yasser Arafat, Benazir Bhutto, Robert Dole, F.W. de Klerk and Nelson Mandela, George H.W. Bush, and Maya Angelou.

Among the many awards, Wallace Westfeldt won for his work in print and broadcast journalism were four Emmys®, a Peabody, and an American Bar Association Silver Gavel Award. He also authored with others three books: "With All Deliberate Speed" (Harper & Row, 1958) about changes in the South after *Brown v. Board of Education*; "The First Hundred Days" (Simon & Schuster, 1961), a collection of reports on the beginnings of the Kennedy administration; and with Tom Wicker, "Indictment: The News Media and the Criminal Justice System" (The First Amendment Center, 1998).

Journalists enjoyed working for Wallace Westfeldt because he was a gentleman, a rare quality in television news, and he appreciated good writing and straight reporting which meant he was objective, thorough, and willing to take whatever time the story needed. He also had panache - he would order a "a Bombay gin martini, very dry, with two olives; one wet" and expect one olive to be in the liquid and one out.

Wallace Westfeldt was born in New Orleans on September 23, 1923 to Wallace Ogden Westfeldt and Alice Vairin Westfeldt. The Westfeldts were an old southern family in the import export business and part of New Orleans society.

Wallace was raised by a young woman named Lilly who joined the household as a nursemaid at age thirteen to take care of

their new baby, Wallace, who she called "Mr. Baby" throughout her life.

After his studies were interrupted by World War II, Westfeldt graduated from the University of the South in 1947. During the war he served in the Marine Corps in the Pacific and went from private to 1st Lieutenant, serving on Admiral Nimitz's staff on Guam. He quit graduate school at Columbia University to become a copyboy at Time Magazine but was called back into the Marine Corps as a captain during the Korean War. Westfeldt went back to Time when he got out but was soon fired for a story where he described Democrats for Eisenhower as "rednecks in Brooks Brothers suits."

Wallace Westfeldt married Stacy Kauffeldt in 1944 and they were married fifty-two years until she died in 1996. He married Miriam Goulding in 2000. Survivors include his daughter Erica Swift, her partner Paul Osenbaugh, his granddaughters Elise and Jennifer Swift, and his wife, Miriam. Additionally surviving are his older brother, Patrick, and numerous nephews and nieces of Patrick and Wallace's late sister, Alice Mathews.

In lieu of flowers, donations in Wallace Westfeldt's memory may be made to The Kent Delord House Museum and/or The Strand Theater in Plattsburgh, NY. Friends were invited to join the family at Miriam and Wallace's home on January 19th for food and drinks and laughter and happy memories.

By Carol Blakeslee, a former colleague at the PBS NewsHour

I am terribly saddened to learn of the passing of Wallace. Surely we all have our heroes and Wally topped my own list. He was my boss, my mentor and truly a very good friend. In the past year I found his phone number and email and was able to have a long chat with him. At the time Miriam told me of his failing health but when he got on the phone, the voice that had a distinct and distinguished sound, it was there. I am so happy I was able to tell him what he meant to me, to so many of us and to our great NBC News team. Allow me to share just a few of my own. As a young local reporter at WKYC in Cleveland, I worked with such talents as Fred Briggs, Bud Dancy, Don Oliver, Steve Delaney, Herb Dudnick. I was very fortunate some of my own work aired occasionally on Huntley-Brinkley and Frank McGee's weekend programs and that's when I first met icons like Wally and David Teitelbaum. My scripts and editing were polished by the likes of Gil Milstein, Drew Phillips and Harry Griggs. On visits to New York, I was fortunate to work with such great film editors as Fred Flamenhaft and Billy Freedra. Wally had replaced Shad Northshield as Executive Producer and with Reuven Frank's blessing, I became a Correspondent, a dream come true but a dream that had a very short lifespan, because of Wally.

There was the day he called and asked me to meet with him in New York. He wanted a private meeting, had me booked in the St. Regis hotel and I was to meet him at one of his favorite French restaurants. Turns out he wanted to encourage me to head the Chicago Bureau, replace Ralph Myers who was being promoted to New York. While I much preferred the national reporting role and my beautiful family's happy lifestyle in the Cleveland suburbs, I could never say no to Wallace. The Chicago move turned out to be among our happiest days working side by side with Fred and Bud again and meeting a very young Producer, Joe Angotti. Whenever I visited New York, I would have lunch or dinner with Wally and I remember he always enjoyed his Tanqueray martini on the rocks with a twist. I did not drink but he would insist and so I joined in a couple and foolishly said, one day, I would drink him under the table. He had an excellent memory. I was told he planned a trip to Chicago, I remembered shooting my mouth off about martinis and so I researched ways to protect one's system against the ravages of alcohol. My preparation was timely because at dinner he lined these glasses up like soldiers and as the evening wore on, I was able to keep pace for awhile but when we stopped at the home of a friend, cameraman Bill Birch, Randy's famous dad, my night came to an end. I actually fell asleep on Wally's shoulder; he checked me into a downtown hotel. After overcoming a serious hangover, I never did discuss martinis with my friend and boss ever again!!

One other memory and then I'll sign off. During my early Chicago days, President Nixon announced his plan to visit China. I waged a not so subtle campaign to be on that trip: on our Bureau's daily pre-feed to Huntley-Brinkley, I would play some Chinese music at the start and end of each session. Of course Wally understood and so once again, another phone call, another visit to New York and a room at the St. Regis. When I checked in, a bellhop walked through the lobby paging my name and when I responded he handed me a large, white bag of rice with Chinese letters on its front. That was Wally's way of welcoming me to the big apple and kindly saying "no" to China but "yes, go to London, sit in for Les Crystal, who IS going to China."

I am fortunate to have overcome many health issues and made it to my mid eighties. The hair is silver, the face is wrinkled and the walk has slowed but the memories of a fantastic past and amazing colleagues and friends, Wallace in the forefront, occupies a lot of space in my memory bank. I am proud to say I cried when I read the news of Wallace's passing and proud I was able to know such a giant.

Mark Landsman

Tributes to Silent Microphones

Joe Cariati



Former WNBC TV Film and EJ Editor Joseph J. Cariati of Commack, NY passed away on November 15, 2014 at the age of 72.

He was a multiple Emmy® Award winner. He was the beloved husband of Elsa and brother of Anthony.

Joe was also the lead singer of the Doo-Wop group The Delmonicos, formed in 1959 out of Manhattan. Original members consisted of Joe, Nick DiBona, Gary Knight, John Martin and Victor Rodriguez.

In the early 60's the group performed in such clubs as the Copacabana, the Peppermint Lounge, and the Camelot among others.

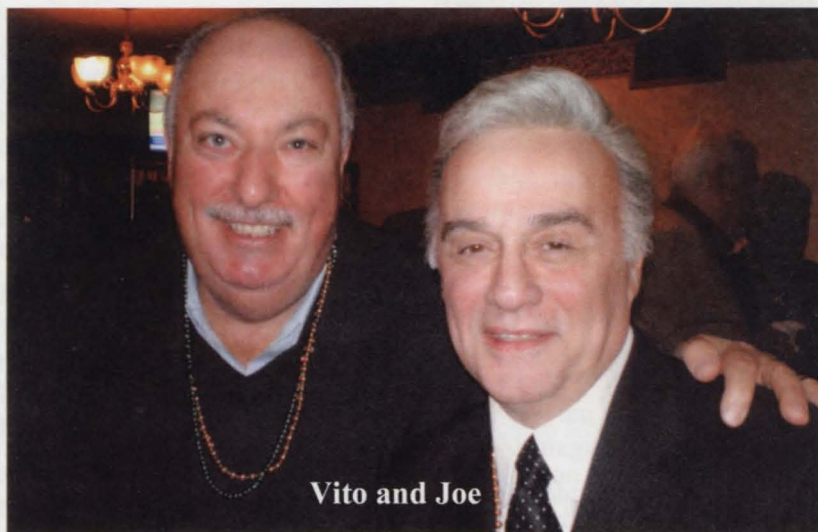
In 1963 The Delmonicos recorded "There They Go" and "You Can Call" for Aku Records. They recorded another single on Musictone and enjoyed considerable local success singing in the style of the classic 1950's NYC groups.

Condolences may be sent to

Elsa Cariati

28 Raven Drive

Commack, NY 11725-4725



June 5, 1967, is a day that I will always fondly remember. Not only was it the beginning of my 40-year career at NBC News, but it was also the beginning of a lifelong friendship with Joe Cariati. Joe immediately welcomed me to the NBC family. From that day forward Joe and I shared many moments of laughter that I will continue to treasure. Joe was a great friend, so it was an honor to have him sing to my wife and me at our wedding reception back in 1969. That is something I will deeply miss: his voice. He was truly talented.

As the years passed by, we grew to learn many things about one another. A common value to both of us was our Italian heritage. We often

shared stories of similar traditions and this commonality brought us closer together. Another thing Joe valued was dressing to impress. Anyone who knew him knew that he was particular about his appearance. I remember going to one of his favorite stores so he could pick up his custom-made shirts and suits. He was definitely one of the best-dressed employees of NBC News.

Going to work was something I anticipated, and I attribute that to Joe. I am grateful for the friendship we formed, and miss him dearly. He will continue to live on as I reminisce and share the priceless memories we created. May he rest in peace.

Vito Catalanotto and family.

*Tributes to Silent Microphones***Jim Malloy**

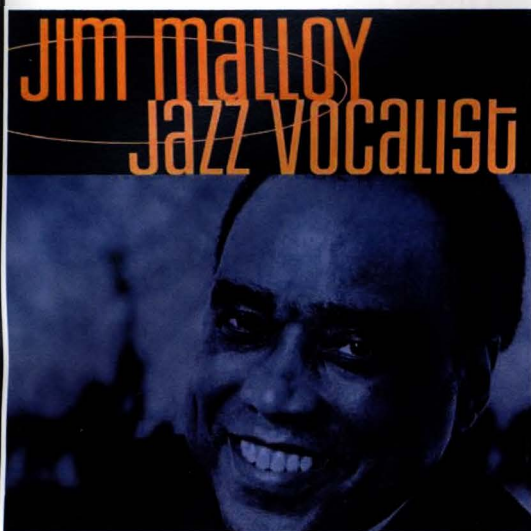
NBC Video Engineer and Camera Operator Jim Malloy, of Yonkers, NY passed away on December 7th, 2014. He was an extremely talented singer and performed throughout the New York Metropolitan area. Here is his own musical autobiography, from the ©SonicBirds webpage.

I like to think of myself as a new but not young voice. Growing up in what was then called "Sugar Hill", in New York City, the strains of Big Band Jazz, Be-Bop, Blues and Mambo could be heard everywhere. I sang, listened to and enjoyed the sounds of my own generation: Rhythm and Blues, Soul, Latin and Doo-Wop music. The sounds of Dizzy, Eckstein, Sinatra, Prysock, Noro Morales, Louis Armstrong, and Louis Jordan as well as the music of my mother's gospel choir filled our apartment. I can be seen/heard most Thursday nights at Swing46 (NYC) with the Felix Swing Band.

During my teens and later as a young man in the military, I sang and traveled with a number of vocal Doo-Wop groups. I've worked over the past fifteen years as a jazz band singer, gaining varied experiences with bands such as the Felix Swing Band, the Art Lillard Heavenly Big Band and as an R&B singer with Kameleon Orchestras.

I also book myself as a single jazz vocalist/leader hiring combos for different venues in the New York metropolitan area, availing myself of the great jazz sidemen that can be found here.

I've recorded my first CD (Jim Malloy Jazz Vocalist), aided by Tenorman extraordinaire Bob Kindred and Co-Producer Anne Phillips.



Condolences may be sent to Joe's daughter
Asata Viteri
615 Warburton Avenue, Apt. 3A
Yonkers, NY 10701-1642

*Tributes to Silent Microphones***Douglas Lutz**

Douglas Lutz, former Manager, Nighttime Programming, NBC, moves on at the age of 91. Devoted husband, loving father and grandfather, he passed away on September 26 after leading what anyone would call one helluva interesting life.

A native New Yorker, Doug was born in Brooklyn, and lived his entire life in New York City's boroughs with the exception of Staten Island. For a short time he even lived in New Jersey. A veteran, Doug joined the Navy in 1943 as a Seabee and built airstrips and roads in support of the fight through the Philippines, Leyte Gulf, the Solomon Islands and elsewhere in the South Pacific.

A consummate entertainer, Doug embarked upon a career in show business while still in the Navy, organizing productions for the troops. Upon returning home, he started in acting, but wound up directing and producing, first for the stage and then in the early days of TV (*live TV*, he always reminded us). He would go on to work for each of the big three networks, eventually winning two Emmys® for his work on PBS' "Bill Moyers' Journal".

An urban pioneer, Doug lived in the West Village (Jane Street) and Chelsea before it was cool to do so. A builder, Doug constructed virtually every wall, shelf, desk and cabinet in his home using many of his father's hand tools. A gamer before there were gamers, Doug strictly played Draw or Stud Poker. And no fancy wild cards either; only deuces wild. A nostalgic, Doug always had an ear for anything

by Frank, Stan, Nat, Glenn, Louis, Dave, John or Gerry. Doug wasn't a great dancer, but he was seen doing soft-shoe routines in the halls of his retirement home just a few weeks before his passing.

A 5 handicap in his mind, but a 20 on the card, Doug loved the game of golf. Dragging around his family, he visited course after course, sometimes to play, other times just to look. He wrote dozens of published articles about the sport and even wrote one of the early guide books to all the courses in the NYC area. He would personally teach three sons and one wife to play the game with tips they still use on the course today, none more important than respect for a game played honestly.

A caring man, Doug worked as hard at his charity work as he did his day job, perhaps even harder. For decades, he was a mainstay at the Veterans Bedside Network, an organization that provides entertainment to bed-ridden veterans.

Doug is survived by three sons, Tim, Jeff and Brad; three daughters-in-law, Ann Marie, Marsha and Amy; and six grandchildren: Gabriella, Mario, Cori, Kalin, Austin and Caden.

But most important to Doug was his wife of 49 years. Mary stood by Doug through all the ups and downs life brings. She cared for him as age and illness began to take a toll and found him excellent care when she could no longer bear the burden alone. Their love was evident to all, a lifelong love that inspired those around them.

In memory of Doug, the family has asked that donations be made in his name to the Lillian Booth Actors Home, 155-175 West Hudson Avenue, Englewood, NJ 07631, the place that took such good care of him in his waning years.

Excerpted from ©DignityMemorial.com

Condolences may be sent to

Mary Lutz
390 First Avenue, 4H
New York, NY 10010
917-572-6380
mary.p.lutz@gmail.com

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Ellen McKeefe was an NBC News producer and bureau chief from 1974 to 1992. Her assignments included New York, Miami/Latin America, Washington, and Rome.

Bruce Leonard worked in New York from 1975 to 2015. At WNBC Radio he engineered for Don Imus and Howard Stern. In 1988 he transferred to Studio/Field and eventually served for 9 years as the sound effects engineer for Late Night with David Letterman and then in the same capacity for 17 years on Late Night with Conan O'Brien.