



Boffo Brunch

Zucker Reminisces, Garners Laughs and Fields Questions



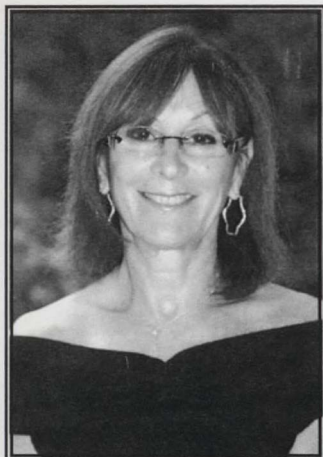
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Marilyn's Page



It always amazes me how wonderfully successful the Spring Luncheon is. I always worry - and then the doors open, the crowds enter, the keynote speaker arrives, and the buzz begins. It is just the most spirited of events.

For those of you who could not join us, Jeff Zucker was terrific as our keynote speaker. He packed the place. He initiated our "new" old space by entertaining and engaging the crowd. It did not hurt that he had his high-profile pal, Bob Costas (this time on DVD), to introduce him. I am seriously thinking of offering Bob Costas an honorary position with PN as our pre-eminent stand-up personality. I am shirking from describing the job as stand-up comedian since he is a serious sportscaster; however, he could give Seinfeld a run for his money, and with **true** stories to boot.

In any event, what an excellent day it was. I am starting to think that we, the new generation, are really getting the hang of this after 10 years. I hope that all of you will enjoy the memories, beautifully documented by our photographer, and think about next year...another challenge for a great keynote speaker. Any one have suggestions or requests?

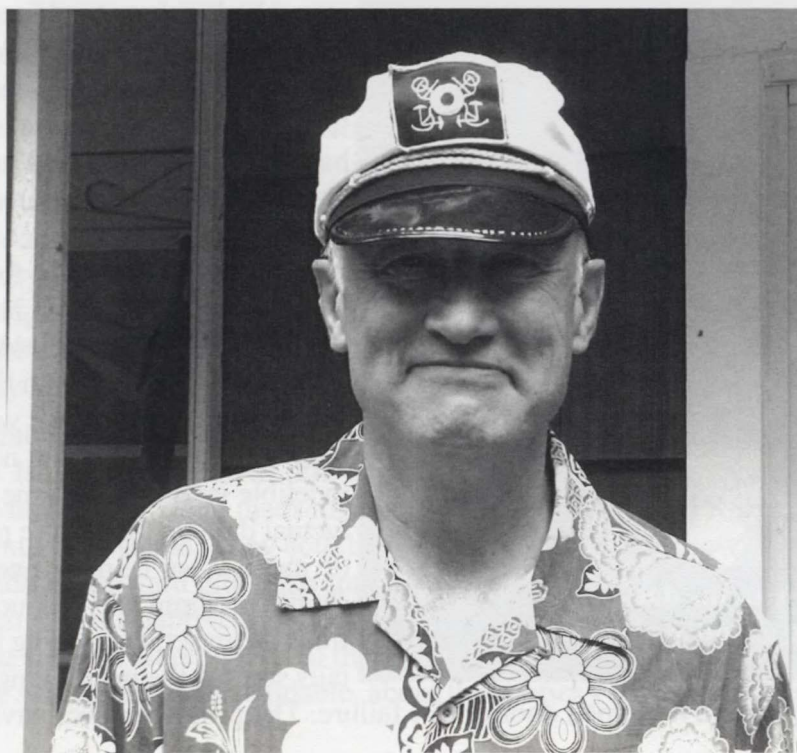
Two other items: Please make it your business to sign up at least one other NBCer who is not already a member. I am always looking to increase our membership.

The second piece of business is about an urgent request by one of our own, Pat Sousa. Please note that this organization is a way for us all to keep in touch with our NBC community. I hope that we can be of help to our membership through good times and bad. Please read the request on behalf of Pat Sousa on page 9.... it's important and urgent.

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

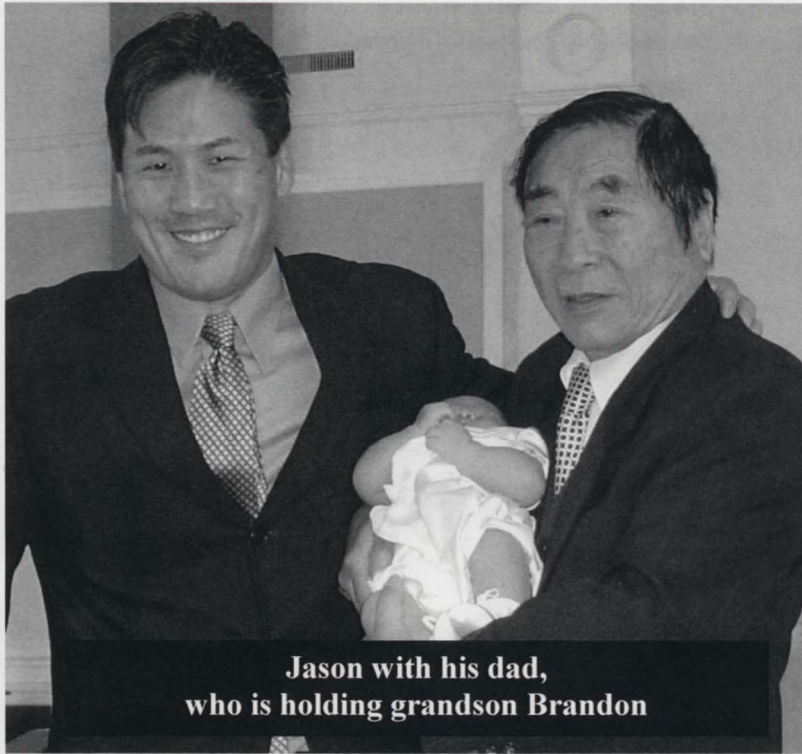
*What's Now!***Craig White Retires**
40 years with a front-row seat to history

Those of you who know Craig (and that would be the majority of our readers), have found him to be the pre-eminent Senior News Photographer (shooter) for News operations. He has been the go-to guy for many a correspondent and producer over the years. It would not be an exaggeration to say that he helped NBC News become and remain number one in the industry, setting the bar very high for all those working with him, no matter what their job.

Having started his career as an 18-year-old cable-puller on the Tonight Show with Johnny Carson, he went on to hone his fine camera skills on soap operas in the Brooklyn Studios. Somewhere in the late 1970's EJ was forming and Craig White found his niche. Craig helped develop and define our electronic journalism department, now known as Network Field Operations. His fine editorial news sense, matched by his skill set with a camera in every imaginable circumstance, earned him the highest respect within the NBC News family, along with every award bestowed on journalists.

His farewell party in Long Island City was attended by a host of co-workers and correspondents from London to California, anchors such as Tom Brokaw, Brian Williams and Steve Capus, President of NBC News. Craig's wife, Karene, his daughter, Tamara, and son-in-law, Brian, were in attendance to bask in the love fest and share in the pride.

After 40 years of traveling the world for NBC News, Craig has sold his house, married off both daughters within an 8-week period, and bought a 56-foot sailboat, an Oyster. He is setting his sights on seeing the world from the water. We wish Craig and Karene a basketful of luck, time and smooth sailing ahead. We look forward to hearing more from him in the future; his next chapter is just beginning. Maybe he will be our first PN traveling correspondent?? OMG, another first for Craig!

*What's Now!***Father and Son Space Shuttle Stories**

**Jason with his dad,
who is holding grandson Brandon**

My father James had worked for 30 years in the Aerospace industry for Grumman and Martin Marietta, which is now Lockheed Martin. During his tenure he was assigned to various projects concerning NASA's structural engineering and jet propulsion team. I never saw much of my father growing up, as he lived in Maryland and traveled a lot for business. He did, however; make an effort to commute back to Long Island whenever he could for the weekends. As a person he is man of few words. When he does speak it is deliberate and his meaning profound. Such is the case in 1985 when he took me inside Mission Control to watch the maiden voyage of the Space Shuttle Atlantis. It was a very rare and private moment with my dad but nonetheless it has left an indelible impression on me. He relayed to me some factual data on the shuttle program and on the shuttle itself. What he mentioned was that the space shuttle program was plagued with many problems from the onset, everything from design flaws to details such as the positioning of astronaut seats. Some

problems seemed so insurmountable it seemed doomed for failure. The program never gave in or gave up, ultimately achieving success.

As the shuttle launched, he pointed out that the effort and exertion of the spacecraft is tremendous in order for it to pull away from earth's gravity, expending close to 75% of its fuel to get into orbit. Once in orbit, its movement is almost effortless. Nonetheless, the shuttle crew needed to be vigilant in space as there were still obstacles to overcome or avoid. Through all of the setbacks the space shuttle team never gave up hope of achieving its goal, a dream of ingenuity that became reality. His words were profound because what he said is applicable in life to one's own endeavors; that is to say if you believe in something and have faith, dreams can be achieved through courage, perseverance and hard work. With every setback comes an opportunity to learn and improve upon mistakes. It takes no less than 110% effort to reach a worthy achievement in life. Once the hardships of a attaining a goal are overcome, vigilance and non-complacency move to the forefront of virtue in order to stay number one.

Here I am 26 years later lucky enough to be attending Space Shuttle Atlantis' final voyage, closing out NASA's illustrious shuttle program forever.

To me NBCUniversal is number one and I am proud to be a part of NBC News which embodies the spirit of the aforementioned.

Sincerely,

Jason Wang
NBCUniversal IT Manager,
NBC News Field Operations,
Long Island City, NY

What's Now!

The Fading Sounds of Analog Technology

By David Pogue

I've always loved the musical "Company," a Broadway show by Stephen Sondheim that opened in 1970. It was about a 35-year-old Manhattan guy, still unmarried even though all of his best friends are married couples. The set, the tone and the score were all ultra-chic, ultra-modern, ultra-urban. So urban and modern, in fact, that the first thing you hear as the show begins is a busy signal — in its day, the ultimate technological symbol of a fast-paced, full-up lifestyle. After a few repetitions of that insistent, one-note beep, the overture begins building off of its rhythm. The busy signal became a musical theme for the entire opening number. But when I went to see the revival of the show in 2006, the busy signal was gone. Mr. Sondheim later told me that nobody knows what it is anymore. I had to admit that he was right. When's the last time you heard one? These days, voicemail (or just sending a text) has almost completely eliminated the busy signal. Still, that left the opening number of "Company" stripped of the original idea — and a really clever one — that had inspired it!

Then there's the record-scratch sound, still used frequently in ads and comic scenes to indicate someone's train of thought going off the rails. Isn't it weird that we still use that sound? For the most part, the last 20 years' worth of viewers and listeners have never even heard that sound in real life! (In a 2008 NPR segment, the host asked some teenagers if they could identify the sound. They couldn't. "I have no idea... I know I saw it on TV.")

And then there's the rewind/fast-forward gibberish sounds — of TAPE. What will they do in the movies, now that random-access digital video formats deprive producers of that audience-cueing sound?

What about modem-dialing shrieks? Sure, we're all thrilled to have always-on Internet connections. But wasn't there something satisfying, something understandable, about that staticky call-and-response from our computers to the mothership?

We're losing the dial tone, too. Cellphones don't have dial tones. Only landlines do, and those are rapidly disappearing. And without the dial tone, how will movie producers ever indicate that someone's hung up on a character? (Even though that was an unrealistic depiction to begin with.) Funny thing is, we're replacing these sounds mainly with... nothing! What's the sound of broadband? Of rewinding a CD?

The point, of course, is that as digital technology takes over, we're losing the sounds of analog technologies. And sometimes that's a real loss. Cash registers don't go "ka-ching" anymore, either. But we still SAY "ka-ching," and there's your proof — sometimes, our culture simply cries out for a certain audio meme, a certain sonic cue that used to have real meaning.

Every now and then, in fact, you find a case where the old analog audio cue is so important, the manufacturer actually installs a recorded version of it — right into the otherwise silent digital device — because the sound has a purpose. Digital cameras, for example, play a digitized version of an analog shutter. I recently tested an electric motor-cycle that plays a recording of a gas motorcycle, just so you don't mow down unsuspecting citizens sharing the roadway with you.

I'm not going to play Andy Rooney here and bemoan the pace of technological progress. Something's always lost when we move from one format to another; that's just the way it goes.

At the same time, I'd like to commemorate the loss of those record scratches, busy signals, tape-rewinding chatters, and ka-chings. Maybe with a moment of silence.

--Published in The New York Times, March 3, 2011

**PN presents stories of two people
who took part in historical events
—and eventually found themselves
working together on the Today Show.**

**My Civil Rights Experience
By Mamye L. Smith**



Mamye in 1970

I grew up in Selma, Alabama where facilities were strictly segregated. Blacks who attempted to eat at “white-only” lunch counters or sit in the downstairs “white” section of the movie theater or attempted to register to vote were beaten and arrested. More than half of the city’s residents were black, but only one percent were registered voters. Blacks were prevented from registering to vote by economic retaliation organized by the White Citizens’ Council, Ku Klux Klan violence, police repression, and the literacy test. To discourage voter registration, the registration board only opened the doors for registration two days a month, arrived late, and took long lunches.

In early 1963, Bernard Lafayette of the Student Nonviolent Coordinating Committee (SNCC) began organizing in Selma alongside local civil rights leaders Sam, Amelia, and Bruce Boynton; Rev. L.L. Anderson of Tabernacle Baptist Church; J.L. Chestnut (Selma’s first Black attorney); SCLC Citizenship School teacher Marie Foster; public school teacher Marie Moore; and others active with the Dallas County Voters League (DCVL). I eagerly joined the movement and got involved in efforts to get Selma’s black citizens registered to vote.

In 1964 Judge James Hare issued an injunction that barred any gathering of three or more people under sponsorship of SNCC, SCLC, or DCVL, or with the involvement of 41 named civil rights leaders. This injunction temporarily halted civil rights activity until Dr Martin Luther King defied that injunction by speaking at Brown Chapel A. M. E. Church on January 2, 1965. I was present at that meeting and was arrested with Dr. King, Dick Gregory’s wife, Lillian (who was pregnant with twins), and hundreds of others. I was placed in a jail cell with 100 people. I was forced to sleep on a cold floor, given little food or water and I contracted the flu. My grandmother feared I was near death; I appealed to a prominent (white) family to secure my freedom in order to receive much-needed medical care.

I was not daunted by this ordeal; I was even more determined to continue to work for the integration of movie theaters, hotels, restaurants and for the right to vote for all of Selma’s citizens.

My brother, Theophilus, told me of a meeting he attended at Tabernacle Baptist Church in Selma, with Dr. King and Rev. Abernathy, regarding the march in Washington D.C. for the Poor People’s Campaign and Dr. King said to my brother “I remember you and your sister. Where is she?” I was most pleased to hear that I was remembered by Dr King. After hearing that, I knew that the work I had done for the movement was not in vain.

[Ed. Note: By 1970 Mamye was at NBC, working for Today Show Executive Producer Stuart Schulberg, whose World War II story is on the next page...]

Stuart Schulberg and “Nuremberg: Its Lesson for Today”

Among those tasked with documenting the Nazi's World War II atrocities were brothers Stuart and Budd Schulberg, both writers and filmmakers on the rise who were serving in the Armed Forces. Their boss was Navy captain John Ford, the legendary Hollywood director. Stuart Schulberg later would become NBC television's senior documentary producer until his death in 1979. He wrote and directed “Nuremberg: Its Lesson for Today” as a Marine sergeant working in the Office of Strategic Services, a predecessor of the CIA.

Long unavailable to American audiences, the film has been meticulously restored by Stuart's daughter, Sandra Schulberg, along with documentarian Josh Waletzky. They worked with an original copy provided by Germany's official archives, and the new release is now showing worldwide.

Stuart's brother Budd, a Navy lieutenant who went on to win an Academy Award® for writing “On the Waterfront”, supervised editing of two other documentaries used as evidence in the trial: “The Nazi Plan” and “Nazi Concentration Camps.” Segments of Budd Schulberg's documentaries are embedded within the Nuremberg film, illustrating much of the basis of the four-count indictment: conspiracy to wage aggressive war, crimes against peace, war crimes, and crimes against humanity. U. S. Supreme Court Associate Justice Robert H. Jackson, lead prosecutor at the first Nuremberg trial, helped direct the director, guiding him toward the grander struggle between the evil formalism of Nazi-era laws and legal procedures, and basic human rights. The film is a concise, readily grasped evidentiary primer on the rise and reign of the Nazis, as well as a cinematic record of what was arguably the only true “trial of the century.” Jackson died in 1954. And although the film was widely screened in Germany in 1948 and 1949—to ensure the German public would know exactly what had happened under Nazi rule—it would languish in dusty vaults and movie canisters for decades.

Sandra Schulberg—a producer whose credits include 1987's “Waiting for the Moon”, a well-received movie about Alice B. Toklas and Gertrude Stein—was born two years after the Nuremberg film's completion. She didn't see it until 2004, when she was preparing an exhibit of films about U.S. efforts in the Marshall Plan to rebuild Europe after World War II.

The film has gained unexpected traction and buzz. “We are all astonished at the attention and huge reaction [Sandra Schulberg] is getting from so many places with this film,” says Raye Farr, director of the Steven Spielberg Film and Video Archive at the United States Holocaust Memorial Museum in Washington, D.C. “What people don't know and what you don't see in the film is the tremendous investment Sandra's father and [Justice] Jackson and everybody had in this, thinking they would educate the world,” she says. “They thought this was the most important documentary of the 20th century. It didn't turn out that way. But maybe it'll be one of the most important of the 21st if it lays down some vision of war crimes prosecution and holding individuals responsible for their actions.”



Marine Sgt Stuart Schulberg

—By Terry Carter, American Bar Association Journal, Feb 1, 2011

What's Now!

Happy 70th Birthday, TV
Commercial broadcasts bow on July 1, 1941;
Variety calls it "corney"

July 1, 1941, was a seminal day in showbiz history, marking the launch of commercial television in the U.S. on New York's WNBT-TV (better known today as WNBC) and WCBW-TV (aka WCBS). But it was an inauspicious start. In Variety's estimation, "it was all pretty corney" (sic).

Television programming had been airing sporadically on an experimental basis in numerous markets for years, but that Tuesday marked the first time stations were licensed by the Federal Communications Commission to include commercials in their broadcasts. In other words, it was the first time they could monetize their content, such as it was, for a Gotham aud of about 2,000 homes, at most.

The July 1 date has hardly lived on in infamy (unlike that other event five months later) but the Paley Center for Media and is making a push to recognize it as the birth date of television in the United States. The org's website has an elaborate section devoted to commemorating TV's 70th anniversary, complete with a compendium of oddities, firsts and trivia from Day One through the present day. Paley Center is also looking to hear from anyone who remembers tuning in on that fateful day.

On July 1, it all started with the now-famous Bulova Watch blurb that WNBT aired at around 1:30 p.m. leading into its 2 p.m. telecast of a Philadelphia Phillies-Brooklyn Dodgers game from Ebbets Field. At 6:45 p.m. there was a 15-minute newscast anchored by Lowell Thomas, followed by a hodgepodge of clips including a USO drive and a snippet of the gameshow "Truth or Consequences" hosted by Ralph Edwards. WCBW wasn't ready and didn't jump into the commercial fray that day. Ron Simon, curator of TV and radio for the Paley Center, notes that some things about TV never change. Newscaster Thomas cracked a joke at the end of his broadcast, and the critics were rough on "Truth or Consequences."

Television sets had been available in Gotham department stores such as Macy's since the 1939 World's Fair broadcast got early adopters excited about the potential of television. But most of the sets in use in 1941 were set up to receive 441 lines of picture while the FCC had set the commercial telecasting standard at 525. That made for some muddy visuals early on.

Variety was unimpressed by the overall presentation, the hucksterism and production value. "It was all pretty corney," Daily Variety reported on July 2, 1941. "Especially a crowd of announcers and radio hangers-on eating chocolate layer cake made with Spry and yumyumming. Practically all the sets in the New York area were picking up 525 line images on old sets adjusted to 441 lines. This cut down definition, but it was not engineering definition that was hard to bear. It was the low grade showmanship."

WNBT and WCBW broadcast about 15 hours a week in those first few months. But the flagship stations for the Peacock and the Eye didn't get much time to refine their product before the U.S. entry into WWII put the kibosh on virtually all commercial telecasts. The technology and resources that David Sarnoff and William Paley were plowing into TV were immediately diverted to the war effort.

The growth of TV would be stymied for the better part of the 1940s, until a manic vaudevillian named Milton Berle hit it big with "Texaco Star Theater" in 1948 and TV sets starting flying off the shelves.

—By Cynthia Littleton, Variety

*What's Now!***An Urgent Request**

For all of you who have known Pat Sousa for the past 34 years here at NBC, I would like to pass on that Pat is in need of our help. After Pat left in December for retirement, she unfortunately had kidney failure, which has put her on dialysis. The dialysis is taking its toll on Pat. She is vigorously in need of a kidney donor. The donor does not have to be an exact match. Just being willing to donate will enable her to get a kidney. All expenses associated with this will be paid. The donor will have no costs or expenses. Please pass this on to anyone [who may be able to help]. One never knows where to turn in times like this, but I thought to get this out there.

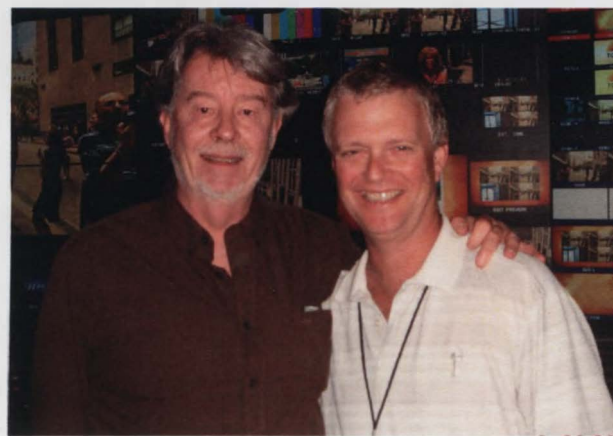
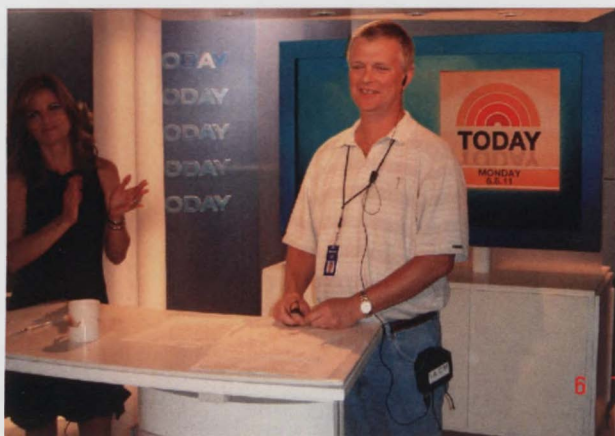
I'm passing this along to my friends outside of NBC to reach a further audience with the hopes you also will pass this to your circles.

If you or anyone you know would be a possible donor and for more information, please contact Pat's husband Larry at 917-670-8075 or 212-989-7377.

Of course it goes without saying this would be a major blessing.

Thank you.

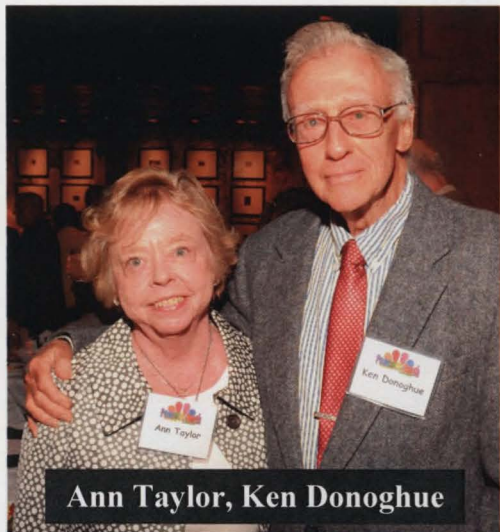
Roe Castagna

**Bob Jaeger Recovers from Serious Fall,
Returns to Today Show**

As reported in our last issue, Today cameraman Bob "Rope" Jaeger suffered serious head injuries as a result of a fall on February 20th. After months of treatment and therapy he returned to work on June 6th and, as seen in these photos by Howard Strawbridge, was welcomed back during the 7:25 "co-op" segment. Later, TD Russ Ross was sure happy to see Bob in the Studio 1A Control Room.

Spring Brunch Photos By Karl Rivenburgh

Photos marked (*) were provided by others



Ann Taylor, Ken Donoghue



**Edith Nathanson,
Lauren Fishman**



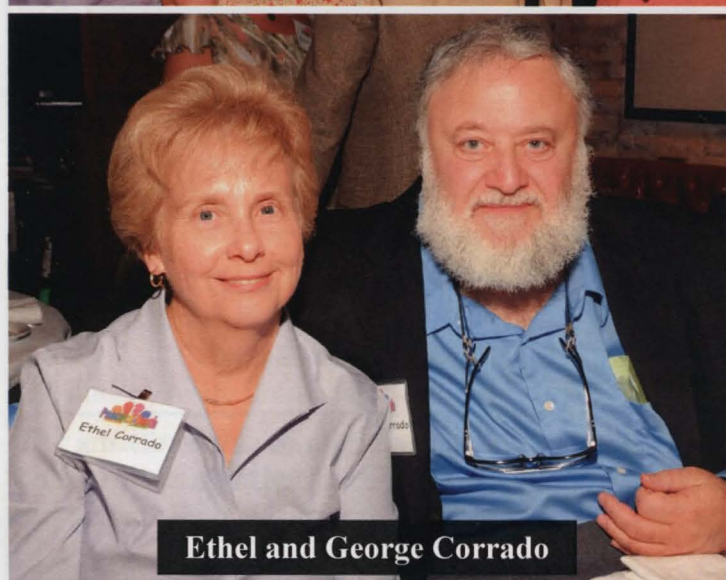
Tammy Brainin, Steve Gonzalez



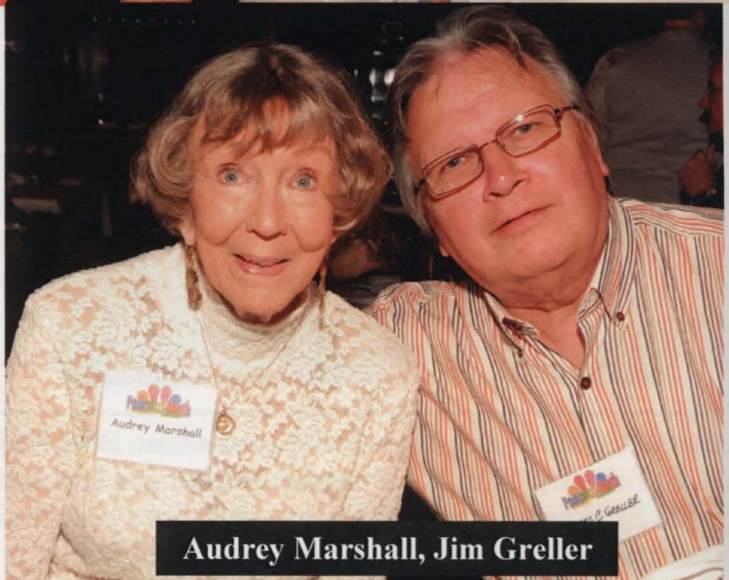
**Mariel & Bruce Morin, Rita Sultana,
Jane Pauley, Rosemary Bobay**



Faye and Jack Katz



Ethel and George Corrado



Audrey Marshall, Jim Greller



Frank Vierling, Bob Van Ry



Sue and Don Vierling



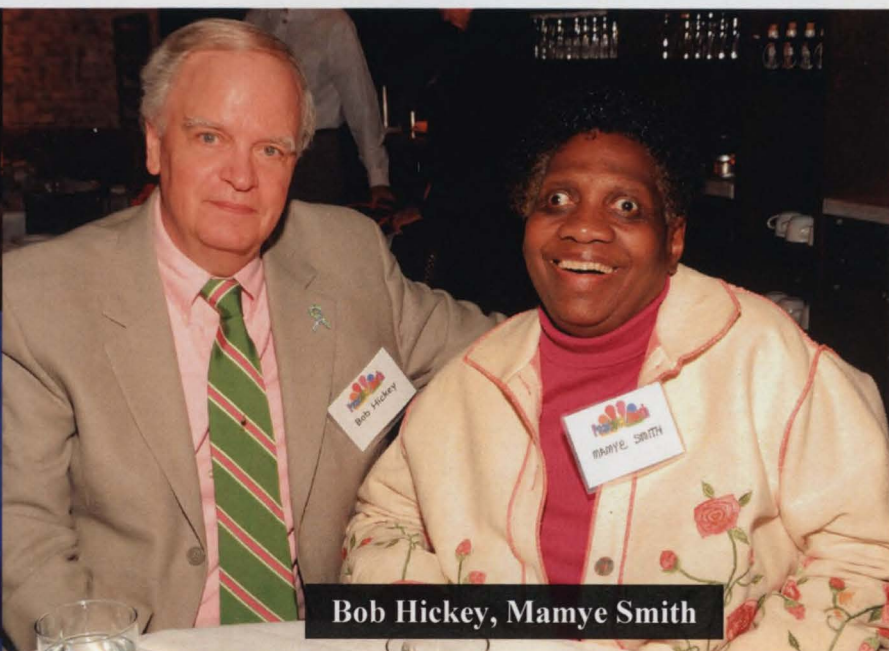
Janet Vaccaro, Marta Hogan



Bernie Braun, Pat Mauger



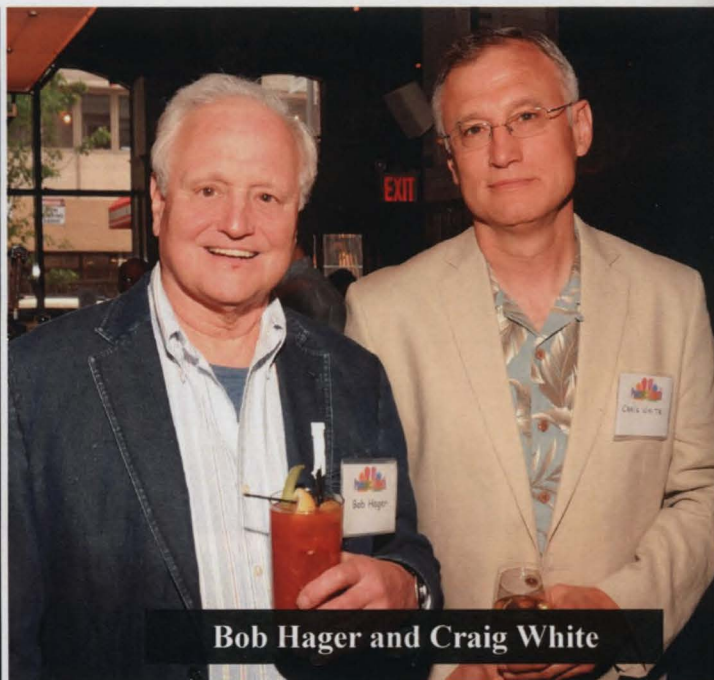
Marian Porges, Bambi Tascarella



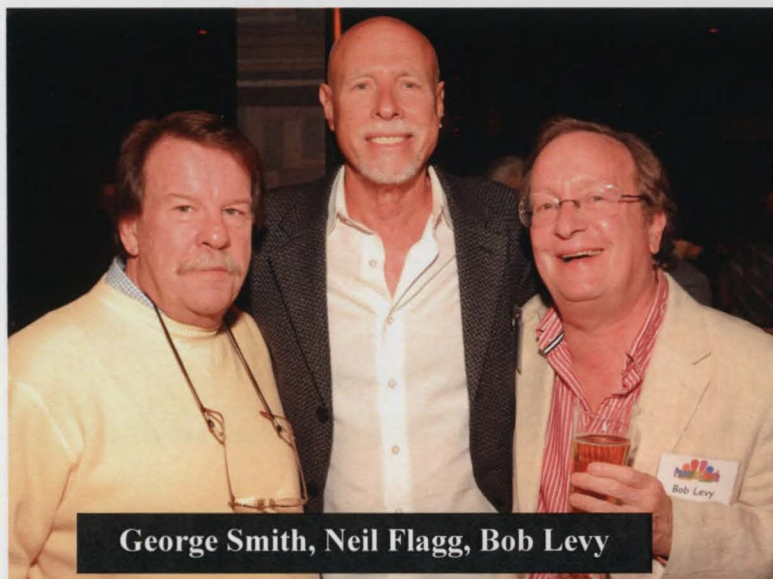
Bob Hickey, Mamye Smith



Janet and Gary Raschella



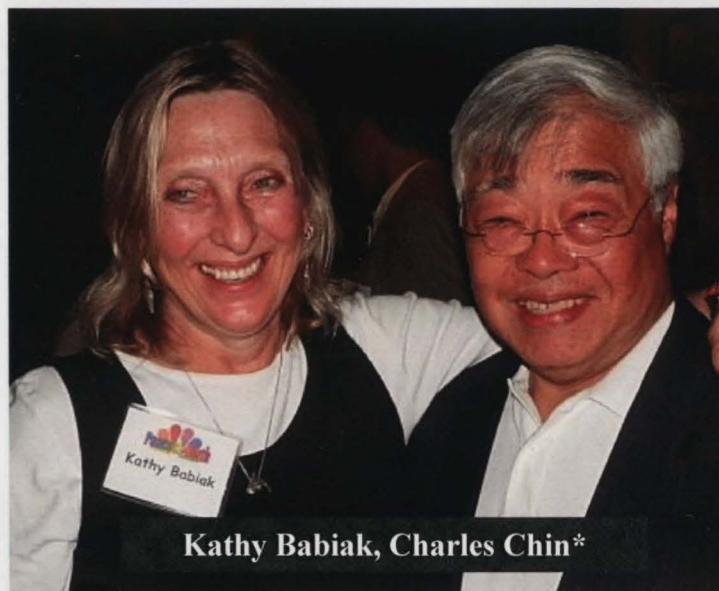
Bob Hager and Craig White



George Smith, Neil Flagg, Bob Levy



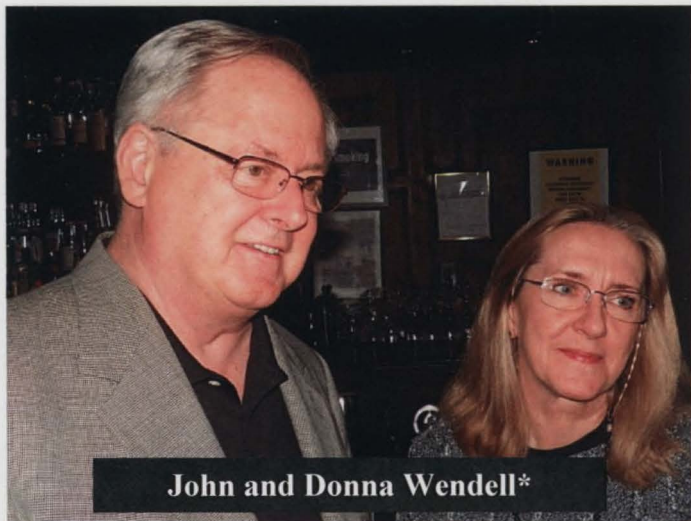
Steve Alper, Lou Del Prete



Kathy Babiak, Charles Chin*



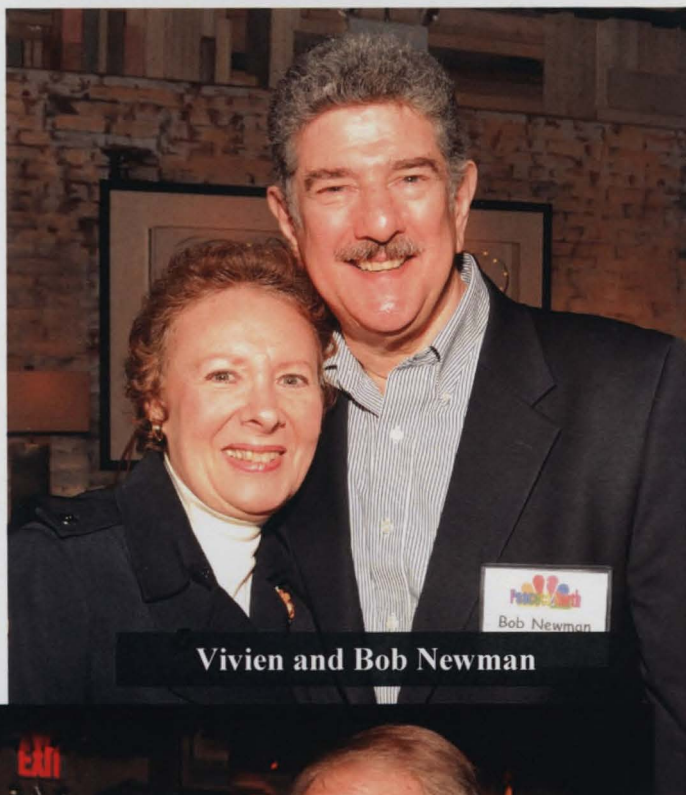
Elizabeth Davis, Pat Mauger



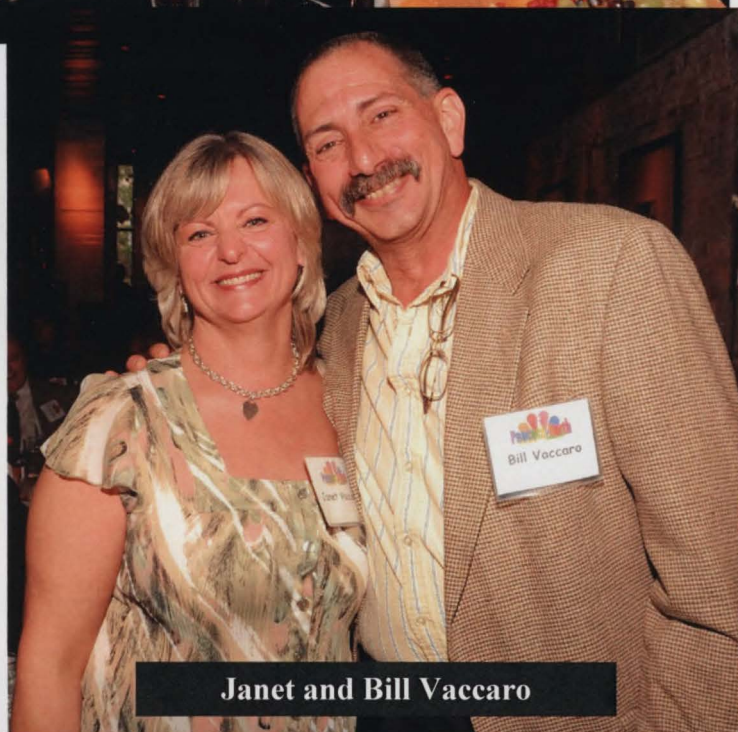
John and Donna Wendell*



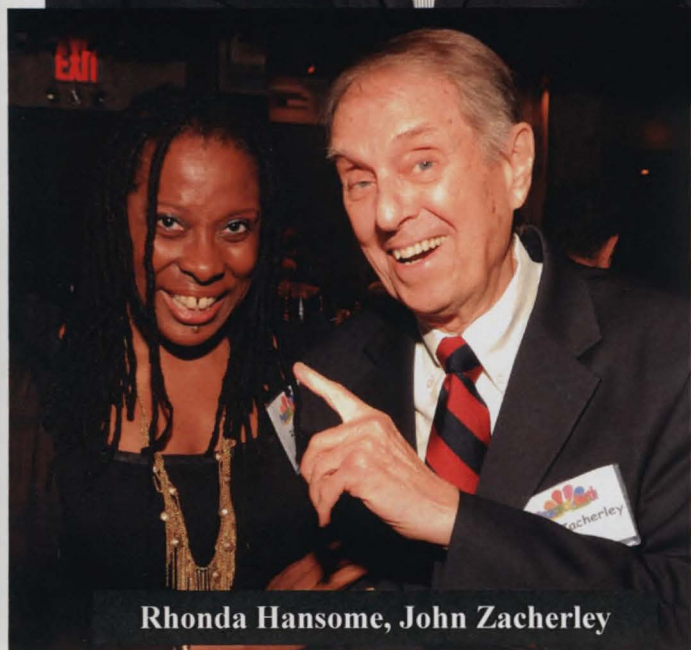
John at the food service with Stu Wolther



Vivien and Bob Newman



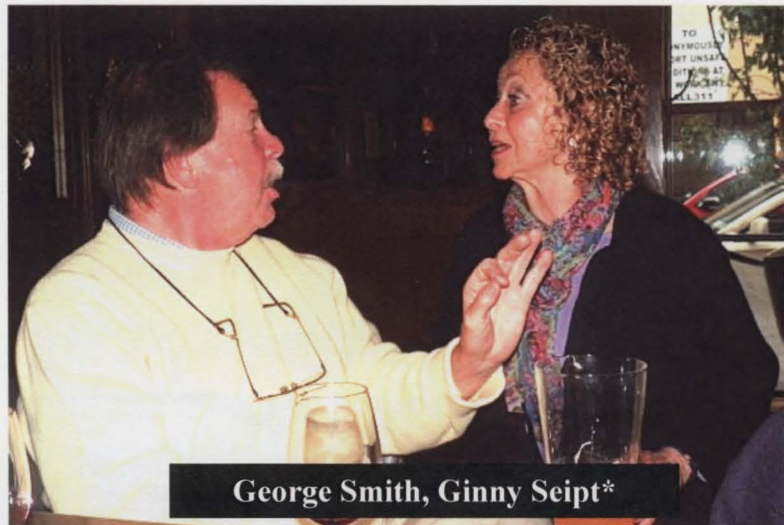
Janet and Bill Vaccaro



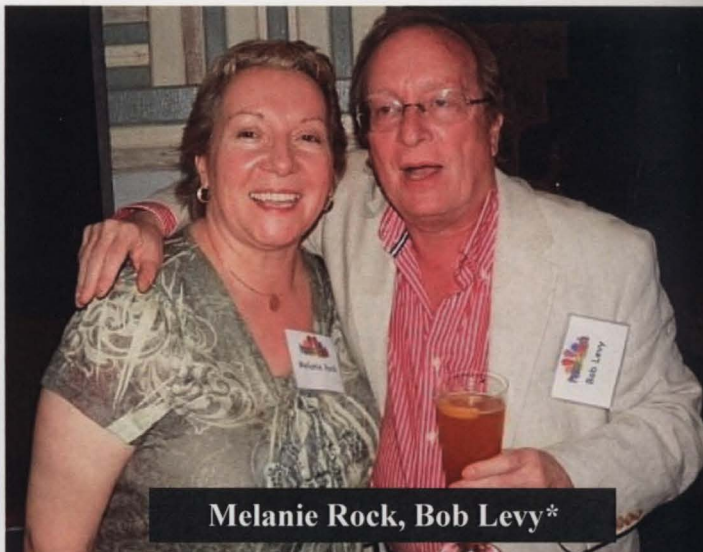
Rhonda Hansome, John Zacherley



Lauren Fairbanks, Susann Thomas*



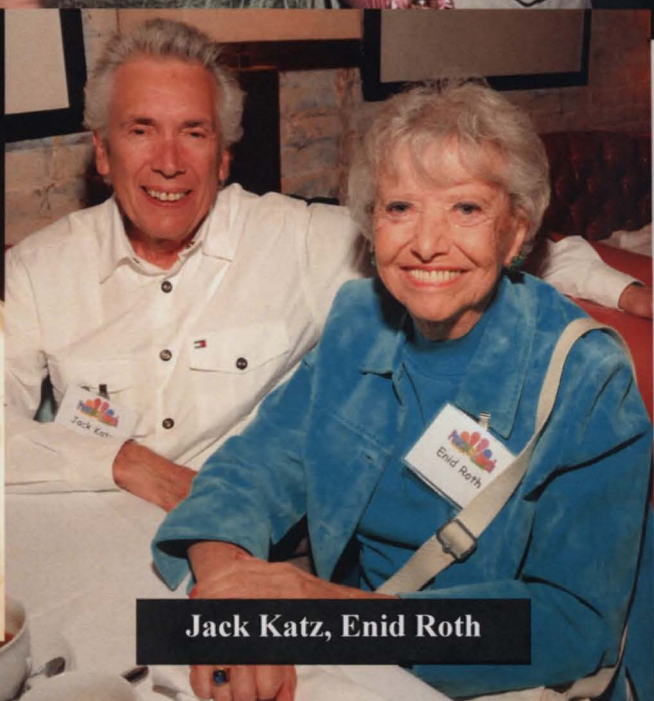
George Smith, Ginny Seipt*



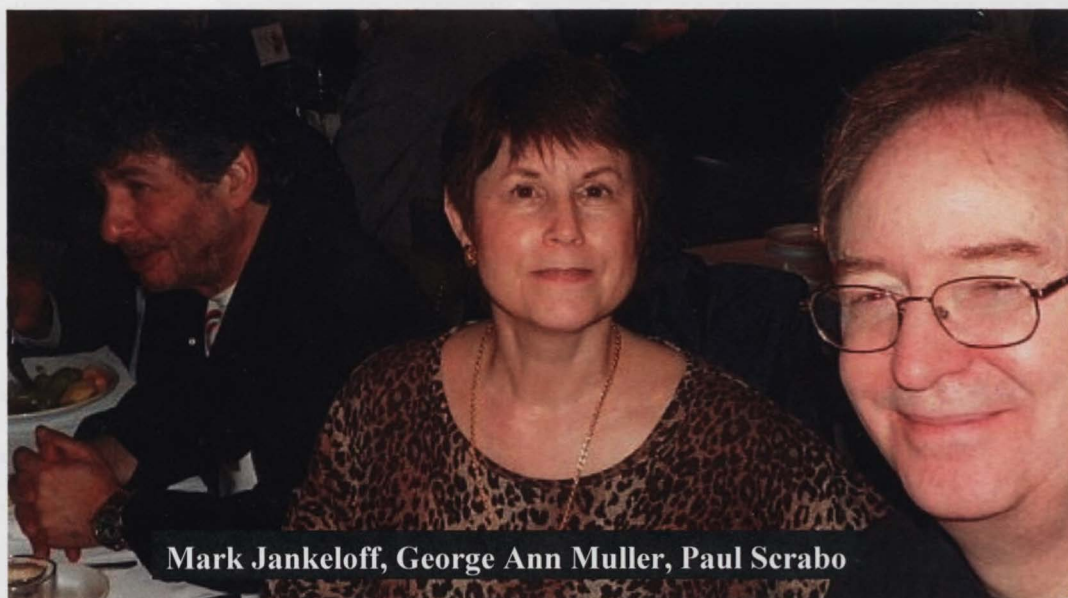
Melanie Rock, Bob Levy*



Gary Raschella, Bill Freeda



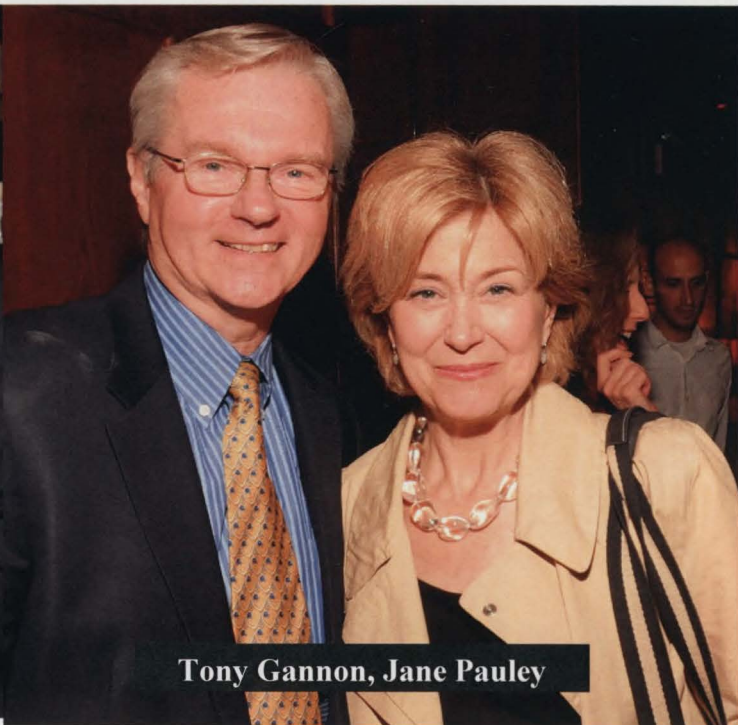
Jack Katz, Enid Roth



Mark Jankeloff, George Ann Muller, Paul Scrabo



Bambi Tascarella, Vito Catalanotto



Tony Gannon, Jane Pauley



Susan Kramer, Lauren Fairbanks, Pat Mager, Jim Barron, Claudette Blackwood



Joel Spector, Marilyn Altman, Jeff Zucker, Lenny Stucker



Paul Scrabo, Jeff



Jeff, Marilyn , Frank Kennedy



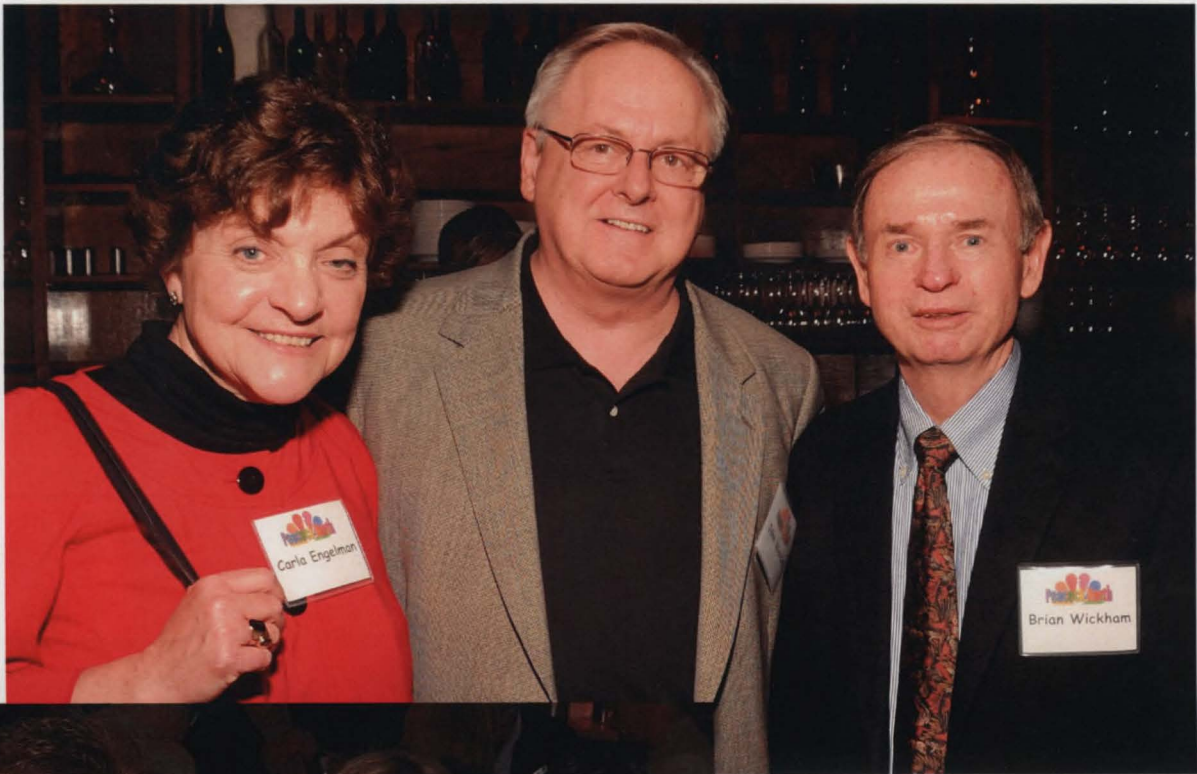
Jeff with Ann Kolbell



Marilyn welcomes Jeff, seen reacting to Bob Costas' "video roast," which included a photo of them on set at the 1988 Olympics in Seoul, Korea.







Above: Carla Engelman, John Wendell,
Brian Wickham.



Left: Rich Scrivani, Kathy Babiak,
Joe Bonanno



George Smith, Francine Winiker, Neil Flagg



Judy Friedman, Joyce Werney*



Ginny Seipt, Edith Nathanson



Allison Davis, Jane Pauley, Ann Kolbell



Hope Thompson, Al Rice



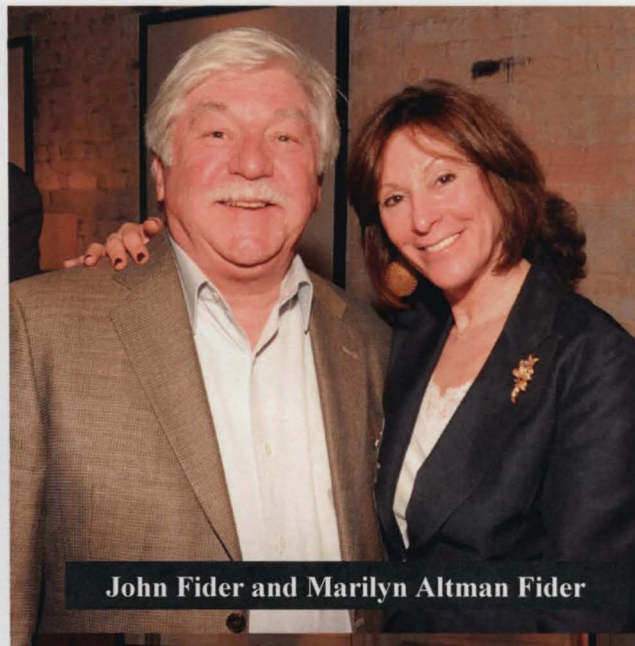
Bill McConnell, Sunny Carmell



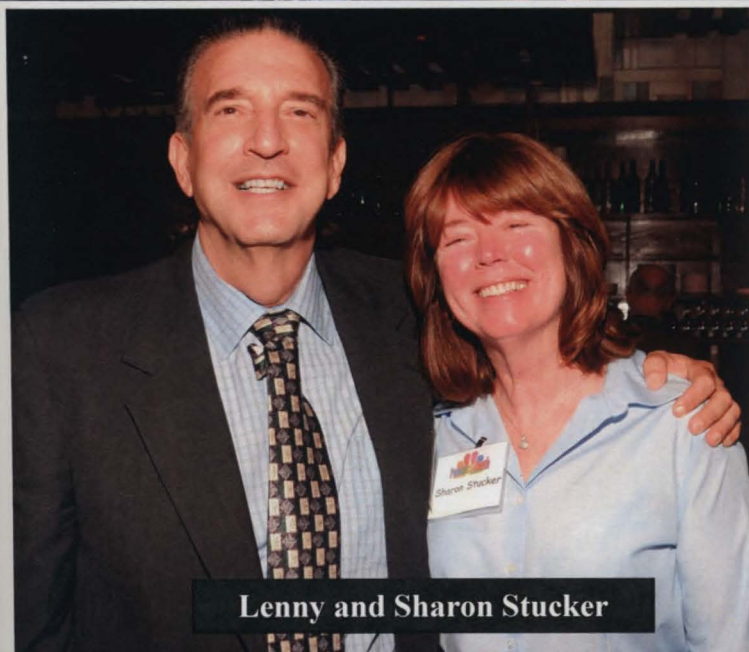
Beryl Pfizer, Ann Taylor



Joel Spector, Rhonda Hansome



John Fider and Marilyn Altman Fider



Lenny and Sharon Stucker



George Ann Muller and Paul Scrabo



Sue and Bill Freeda



Bruce and Mariel Morin*



Rosemary Bobay, Rita Sultana, Claudette Blackwood, Ellen McGuire



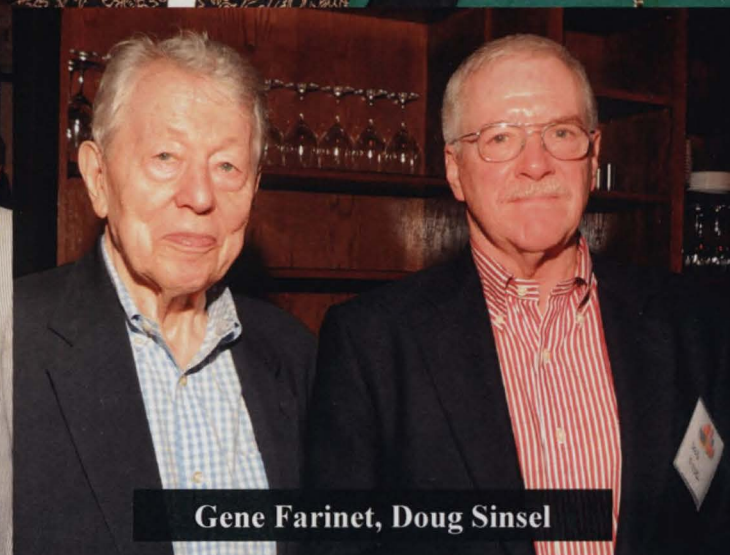
Our Tech Crew: Joe Sebring, Will Johnson



Susan Drury, Joan Gifford



John Wendell, Bob Van Ry, Jim Schaeffer



Gene Farinet, Doug Sinsel



Bob Van Ry flanked by Kristin and John Libretto



Dan Staiano, Vito Catalanotto, Stu Wolther, Jane Pauley,
Gloria Clyne, Bambi Tascarella, Danne Almirall, Bernie Braun

We Get Letters and Pictures

**4,700 Miles to San Francisco
By Ken Fouts**



**Ken's road trip: Above, in Utah on The Loneliest Road in America.
Below, pouring water he carried from the Atlantic Ocean into the Pacific Ocean
at Fisherman's Wharf near the Golden Gate Bridge.**



We Get Letters and Pictures

The first time I saw the city by the Bay and the Golden Gate Bridge, it was 1971. Even though I was the director for the Cincinnati Reds television broadcasts in Cincinnati, NBC Sports and Executive Producer Scotty Connal had begun using me as a free-lance director assigned mostly to the back-up Saturday Baseball Game of the Week. Harry Coyle was the primary director doing the prime games. The back-up game was in case of rain at the primary. However, late that season, Scotty assigned me to relieve Harry and do a prime game with Curt Gowdy and Tony Kubek, both very much idols of mine at the time. The game was in San Francisco and the flight there and working with Curt and Tony made it a very memorable trip for me.

Fast forward some 40 years later to June 4th, 2011. I returned to San Francisco, only not on a plane, but on the two wheels of my Harley-Davidson, to culminate a three-week, 4,700 mile trip across the mid-section of America from the Atlantic to the Pacific Ocean. For me, it was the trip of a lifetime, a bucket list sort of thing. The idea started when I was asked by my wife what I wanted to do to celebrate my 70th birthday this year - and now you know the answer.

I decided to dedicate the ride to my 17-year-old grandson Adrian, who was born with severe defects due to the Cornelia de Lang syndrome. CdLS affects one out of every 10,000 births. A few of the symptoms affecting children with the disease include undeveloped arms, digestive problems, inability to talk, barely learning to walk, heart problems and spinal problems. My grandson Adrian is a delight. He loves football on television and loves motorcycles. So, since I cannot play football with him, what better way to honor him than to dedicate my motorcycle ride across America to him. With the help of the CdLS foundation, I was able to raise about \$16,000 in donations and to cause awareness of the syndrome in many areas where it is unknown to doctors.

I started in New Hampshire, Adrian's home, on May 14th, the day after his birthday. I traveled first through Boston, then New York and into Philadelphia to visit the hospital where much research on the cause of CdLS is being done by Dr. Ian Krantz. Then I went into the countryside of Virginia, the mountains of West Virginia, southern Ohio and into the fertile lands of Indiana and Illinois. I drove from St. Louis across the rolling hills of southern Missouri, into Kansas, stopping in historic Dodge City. Colorado was a place where I spent three days riding just to see only a small portion of the beautiful Rocky Mountains. Finally, I hit a section of Highway 50 called "the Loneliest Road in America" across Utah and the desert of Nevada, which may be lonely but certainly was scenic. Finally passing through Lake Tahoe and Sacramento, California I was nearing the end. June 4th, my Harley took me down Highway 101, and as I rounded the final curve leading to the Golden Gate Bridge, there it was: San Francisco. With tears in my eyes I looked down at the picture of Adrian that I had been carrying on my motorcycle and said to myself, "We made it, Adrian, and I did it just for you."

He will never be able to verbally thank me, but I know that he knows what Grandpa did for him. It was the ride of a lifetime and it was a great way to see this magnificent country in which we live. Both trips to San Francisco, the one in 1971 for NBC and the one in 2011 for Adrian, are memories that will be forever special to me.

*Tributes to Silent Microphones***Gene Pellicano
Remembered by his Sister, Marie**

Gene A. Pellicano, affectionately called Gino by his NBC co-workers, loved the work he did, and could apply himself adeptly to its challenges. He passed away on February 18th at the age of 82.

Gene's training in Radio Mechanics started at Brooklyn High School of Specialty Trades. The school's curriculum required students to study each of its specialties, such as horology (clock & watch repair), jewelry, woodworking, electricity, plumbing and optical mechanics; and all of these became Gene's avocation throughout his life. He literally could fix, repair, tear down and build up again, almost anything. And not to leave out his talents for automobile repair that he acquired along the way.

His love of Radio Mechanics didn't disappoint him. He went on to employment at Link Radio Corporation, Otis Elevator and last, but not least, as an Electronic Design Engineer at National Broadcasting Company, originally owned by the Radio Corporation of America (RCA) during the years of Gene's career.

Gene was drafted during the Korean Conflict (1953-55). The United States Army recognized his talents by assigning him to the Signal Corps, which required training and proficiency in the use of Morse Code. He eventually earned the rank of Corporal. With GI benefits, Gene attended evening classes at Pratt Institute of Technology in Brooklyn, NY.

Gene's varied career at NBC spanned the years from 1953 to 1991. He started out in what was then called "The Lab," where innovations were developed for future application. He, along with a colleague, the late John Schroeder, developed technology that became the intellectual property of RCA. You could say they were inventors. As a result of this achievement, his co-workers gave him the title of "The Scientist."

A high school classmate of Gene's, in their Class of '47 Year Book, summed it up perfectly: "A quiet but smart guy."

*Tributes to Silent Microphones***Herb Polak
Remembered by his Wife, Mary**

Herbert Polak died on May 3, 2011, at Sunharbor Manor in Roslyn Heights, NY, after a long illness.

He was born on June 20, 1922, in Amsterdam, the Netherlands. His father owned a button factory that was started by Herb's grandfather. On May 10, 1940, Germany invaded the Netherlands. On May 14, he escaped with his parents and younger brother on a Dutch fishing trawler, and arrived in England two days later. They stayed until September, when they crossed the Atlantic to Halifax, Canada, and finally arrived in New York City, on December 7, to start a new life in the United States. He became a US citizen in August 1949.

Herbert's first job was as a bilingual telephone operator in London. Next, in a supermarket in Montreal, followed by The Netherlands Purchasing Commission when he arrived in New York. After a brief course in Radar at HMCS Stadacoma in Halifax, he served in the Royal Netherlands Navy as a radio technician first class in Curacao, from April 1942 to the fall of 1944. He was then transferred to Quantico, VA, for training with the Royal Netherlands Marine Corps, in which he served until October 1945.

He then completed his studies for the Advanced Technology Course at RCA Institutes. He taught in the evening at RCA Institutes and worked at RCA Industry Services Laboratory during the day. He received his BSEE and MSEE from Brooklyn Polytechnic University and became a registered Professional Engineer in the State of New York.

He was also employed at Neurological Institute of New York, Bell Telephone Laboratories, Microwave Research Institute, Instruments for Industry, Servo Corporation of America, Airborne Instrument Laboratory and finally, and most rewarding to him, NBC. During this time he was also an Adjunct Professor of Electrical Engineering in the evening school at SUNY Farmingdale.

For six weeks in 1952 Herb worked at NBC under J. L. Hathaway. He returned to NBC in February, 1969, as a broadcast systems design engineer. He installed the first Chyron system at NBC (in the former Kraft kitchen area on the 3rd floor). He was involved in Electronic Journalism (EJ) from the very beginning, designing and installing NBC's first edit rooms on the 4th floor, and then, together with Peter Dugandzic, a series of edit rooms, a supervisory and a playback facility in the Network EJ area. He subsequently designed and built the local EJ complex on the 7th floor. This job led to an assignment to handle all technical power distribution for NBC, including Brooklyn, where he redid the Studio 2 lighting system. Besides his engineering duties, Herb was also a shop steward during his last three years of employment, retiring in January 1988.

Herb was a Red Cross Water Safety Instructor; was fluent in Dutch, French and German; and had a working knowledge of Russian. He was an excellent photographer. He belonged to the Netherlands Club of New York, PT Boats, Inc, Nassau Computer Club, Nassau Amateur Radio Club and The Navy League.

Besides his wife of 54 years, Mary, he leaves behind his children Juliette Polak (Chuck Simmons) of Harpswell Maine; Ernest Polak (Susan) of Bohemia, NY; and Amy Duffner (Bradley) of Advance, North Carolina, as well as grandchildren Zane and Jillian Duffner and Keith and Eric Vanderbeck, and his brother-in-law Ernest Hoelle.

*Tributes to Silent Microphones***Brandt Vieira
Remembered by Peter Sullivan**

Brandt started here at the NBC Radio Network in 1965 as an engineer on the ROD (Radio Operations Desk) and worked his way up into television engineering and management. The legacy Mr. Vieira leaves to us is the foundation of the systems, technologies and procedures that are presently being used throughout NBC Transmission, Sky-path and Genesis IC operations.

Brandt positively impacted the lives and careers of the many NBC employees that he touched throughout his tenure here. We will miss him.

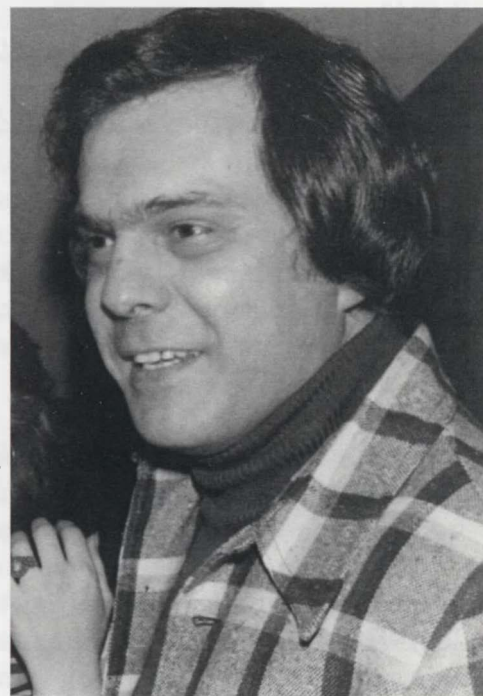
Hildebrand Vieira, 70, of Clark, NJ passed away on June 17, 2011, at home. The funeral was held on June 22nd at the Walter J. Johnson Funeral Home in Clark, NJ.

Mr. Vieira was born in Newark, NJ, and lived in Rahway, NJ, before moving to Clark 25 years ago. He proudly served his country in the Army during peacetime and was stationed in Germany. He was employed as an engineer for NBC in New York City for 35 years, retiring in 2000.

Mr. Vieira was the husband of Mrs. Laurie (Meelheil) Vieira and the devoted father of Mrs. Amelia Strucich and her husband, Michael, of Edison, NJ; Mr. Evan J. Vieira of Brick, NJ, and his fiancée, Ms. Lisa Cole, and Mr. Brandt Vieira and his wife, Diane, of Robbinsville, NJ. He was the cherished grandfather of Jake, Justin, Cole and Vince; the brother of Mr. E. Mark Vieira of New York and the late Mrs. Hilda Ginesi, and the beloved master of his Labradors Snickers, Kellogg and Bogart.

In lieu of flowers, please make a donation in his memory to:

Seeing Eye, Inc.
10 Washington Valley Road
Morristown, NJ 07960
(973) 539-4425

**Brandt in the 1960s.**

—Published in Star-Ledger on June 19, 2011

*Tributes to Silent Microphones***Andrew Napolitano**

Former Staten Island resident Andrew Napolitano, 59, of Middletown, N.J., a retired electrician, died March 25th in the Golden Gate Nursing Home, Meiers Corners. Born in Brooklyn, Mr. Napolitano graduated Xavier High School and Brooklyn College. He moved to Middletown in 1994 and moved to Eltingville in 2008. He had recently returned to Middletown.

Mr. Napolitano worked as a staff electrician for Local 1, Theatrical Stage Employees. He worked for numerous productions including "Dateline NBC," "Late Night with David Letterman" and "The Today Show." He also worked for many Broadway productions. He was also an amateur inventor who worked on puzzles and developed ideas for computer games. Mr. Napolitano loved spending time with his family and friends, learning new things, reading, and listening to opera and classical music.

Surviving are his sisters, Joanna Roura and Elaina Pecora.

The funeral was held on March 29th at the John Vincent Scalia Home for Funerals, Eltingville, with a mass at 10 a.m. in St. John Neumann R.C. Church, Greenridge.

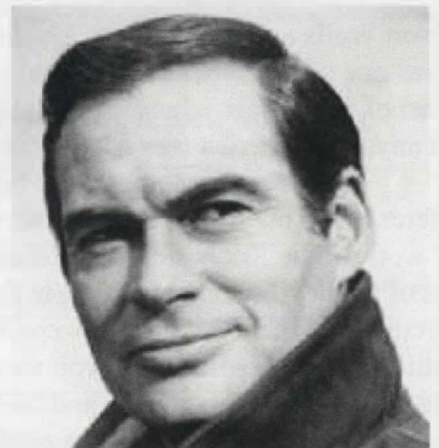


-- Staten Island Advance, March 27, 2011

James Pritchett

James Pritchett passed quietly at home in New York on March 15 at the age of 88. Mr. Pritchett was born in Lenoir, NC where he briefly practiced law before beginning a long and rich life in the theatre.

Notably, Mr. Pritchett portrayed Dr. Matt Powers on the daytime serial "The Doctors" from 1963-1982, for which he won a Best Actor Emmy in 1978. On Broadway, he starred in "Two For the Seesaw" in 1959 and appeared "Sail Away" in 1961-62. He appeared in national tours of "Auntie Mame" with Sylvia Sydney in 1958 and "Other Peoples Money" with Tony LoBianco in 1991. He began his television career on the daytime serial "The Secret Storm" and then "As The World Turns" before his 19 year run on "The Doctors." He also worked extensively in regional theatre throughout his life, and appeared in numerous television commercials and film.



Mr. Pritchett served in World War II where he earned a degree in meteorology. He met his wife Cynthia as they starred together in a production of "Guys and Dolls" in her home state of Michigan. He was a devoted family man, sharing with his family his zeal for travel, and love of nature and sports. He will be remembered by many for his playful nature and sharp wit. He will be deeply missed by his loving family, wife Cynthia, daughter Laura, son-in-law Priest Dimitri, daughter Shelley, son Kyle, daughter-in-law Claudia, and grandchildren Yevgraf, Vassily and Theodora. Mr. Pritchett will be laid to rest in a private service in upstate New York where he and his family enjoyed many happy years.

—Published in The New York Times on March 23, 2011

Ray-dee-O: Ah, I Remember It Well

By Dan Grabel

All we television industry veterans got here because radio came first and even in radio's infancy inventive minds were trying to figure out how to add a picture to the sound. Anyone who worked in both aspects of these communication phenomena is certainly a pioneer and that will include a lot of members of PN, including me.

Early radio was prim, proper, and rich in variety. Oldsters must recall: Amateur Night in Harlem at the Apollo Theater where they really used a "hook" to yank off the stage performers who had bombed. And Major (Edwin) Bowes Original Amateur Hour – the big time. In those years, as big as American Idol is today. Said the Major, "The Wheel of Fortune, around she goes and where she stops, nobody knows!" For the kiddie performers it was "The Horn & Hardart Children's Hour" on Sunday mornings with Ed Herlihy hosting. Emcee Art Linkletter managed to find dozens of kids who told wild little tales. Their foibles were popular fare on radio, then TV, for eons. Seasoned performers will tell you kids and animal acts are dangerous competition.

Fifteen minutes was a popular length for daily serialized radio offerings: Amos and Andy, The Goldbergs, Easy Aces, and singer Kate Smith who sung out, "When the Moon Comes Over the Mountain." And later Dinah Shore, who made a musical sales pitch with "See the U-S-A in your Chevrolet. . ."

After school and before dinner, radio offered kids' fare: Bobby Benson, Little Orphan Annie, and Chandu, the Magician. What, a magician on radio? Yes!

And mystery –with "The Shadow," whose announcer intoned, "...The Shadow Knows."

Vaudeville was still alive, competing with movies which now had sound. On radio that translated to variety shows like The Rudy Vallee Hour, Bing Crosby, and Arthur Godfrey with his "family" of singers. Godfrey was king and he ruled that kingdom with an iron fist as he smiled from that big, freckled red head and played the ukelele. Standard performers were The Chordettes, a trio of sisters who had a big hit with "Mr. Sandman." One disc jockey was so smitten with the tune he repeatedly played it for one hour! DJ Martin Block was as important an institution as any of his day –the 1930s and 40s. On WNEW he hosted "Make Believe Ballroom."

There were enough insomniacs to keep radio going all night long. WNBC's Harry Fleetwood came on at midnight with "Greensleeves" and played the classic stuff.. WNEW also offered "Milk Man's Matinee" with Art Ford.

Early radio created some sensational moments that have never been duplicated. Arguable, most infamous -- Orson Wells and his Mercury Theatre Players doing author H. G. Wells' "War of the Worlds." In the early 1930s. I was one of the listeners shocked by the original performance. The action follows a Martian invasion of the east coast of USA, with a landing of invaders somewhere in New Jersey and with Manhattan as their target. There weren't any, but America was frightened out of its wits that Saturday night.

For "schmaltz," there was Eddie Cantor weekly, entertaining America with songs and comedy with frequent references to his five daughters and wife Ida. Eddie's closer. Jack Benny and Mary Livingston, supported by man of all work Eddie Rochester, and a character called "Schlepperman." Also George Burns and Gracie Allen, all veterans of vaudeville, making it big in the new medium and doing one show a week instead of five-a-day on the Keith Circuit. And the other Allen -- comedian Fred Allen of the foggy voice. He had been a talkative vaudeville juggler until he entered radio. Mind you vaudeville was still thriving in radio's early days. At the major theaters you saw live acts, a movie, the news, and "selected short subjects," like, maybe, a "FitzPatrick Travel Talk." All for 50 cents or a buck. America had a prodigious appetite for vaudeville – comics, acrobats, singers, dancers, animal acts - and some theaters might change the "bill" twice a week. Radio's variety shows were vaudeville moved to the little sound box. And later to television.

The newscasters: Lowell Thomas, a pyramid for years, five nights a week and ending "So Long Until Tomorrow." He was a member of the Explorers' Club and you'd never know from where he'd do his next broadcast. For drama with your news – Gabriel Heatter. He'd open with, "Ah, there's good news tonight." And America cocked an ear to get the details.

(Continued)

America stopped in its tracks at 9PM Sunday nights. It was Walter Winchell time for Jergens Lotion. Fedora tripped back on his head, in shirt sleeves (like Larry King, but no braces), Winchell spilled the beans after NBC lawyers carefully checked his scripts for libel ad such. If he offered a tip on the stock market, Monday morning Wall Street would be churning.

Radio had its inimitable talkers – not like today's TV types who ask a question and don't give the interviewee a chance to answer. Long John Nebel presided over an overnight show that discussed sci fi stuff, ESP, and the exotic. And the poetic Jean Shepherd. His essays would cover every topic and ran on and on, but in a manner that kept the audience listening.

Remember it was David Sarnoff, who rose from a Marconi radio operator who allegedly heard a signal from the S.S. Titanic, to become head of RCA. He thought good music could lure Americans to buy his company's radio receivers. He found Italian maestro Arturo Toscanini and created the NBC Symphony. Add sex appeal to music and you got Phil Spitalny and the All Girl Orchestra, featuring Evelyn and her magic violin! Go pop and you have your "Lucky Strike Hit Parade." Music was everywhere. After all it was easy to program since it was already being produced. Guy Lombardo and his Royal Canadians. Kay Kayser offered his Kollege of Musical Knowledge and Fred Waring and the Pennsylvanians offered smooth pop.

Quiz shows –they're still popular. Merv Griffin's "Jeopardy" and "Wheel of Fortune" have been on for 47 and 36 years, respectively. On radio we had "The \$64 Question." Then inflation. On TV it was "The \$64,000 Question." And Groucho Marx' "You Bet Your Life," with a chicken falling into your lap with \$100 if you said the secret word. For laughs there was "It Pays to Be Ignorant!"

Afternoons were filled with soap operas ---suds and cleanser manufacturers were the major sponsors. The radio tear-jerkers included Stella Dallas, Lorenzo Jones, Ma Perkins, The Guiding Light, and As the World Turns. They came on the scene around 1933 from Chicago and lasted 'til 1960. Ninety percent of daytime broadcast time was consumed by soapers. Today's remaining TV daytime serial dramas consume only 30 hours per week. Ah, ray-dee-o, I remember it well. And you?

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Kathi Graham worked for the NBC News Press Department from 1984 to 1990.

Cathy Lavaty worked for NBC News from 1967 to 2005.

**Antoinette Machiaverna was with NBC Sports from 1979-1989,
and has been with the Today Show from 1989 to the present.**

Ellen McGuire had four tours with NBC News Finance from 1996 to 2009.

**Chris Oliver has worked with WNBC, "TOPS" and
BANO Studio Operations and Scheduling since 1981.
He is currently Manager, East Coast Studio Scheduling Operations.**

JoAnne Stathis has been a video tape engineer since 1996.

**Susann Thomas has been an NBC video tape engineer since 1976.
She is currently working on Nightly News.**