



Peacock Profile: A Conversation with Les Crystal by Stan Bernard



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Marilyn's Page



This certainly has been the season of Magical Thinking: the Cubs won the World Series! And Donald Trump is the President-elect. Unbelievable, on both counts.

I covered the Cubs numerous times during my days as Technical Director for Sports. The Cubs vs San Francisco was my last ALCS in 1989. San Francisco won and then a week later at the World Series there was an earthquake. Very memorable. I did ask our sports group for their insights as you will read later in the magazine.

I am happy that all of our working journalists and support teams are home for the holidays. It was one long and arduous political cycle. We did manage to get a professional perspective in this issue from Les Crystal. If anyone wishes to add their experiences, please do. I welcome your insights and memories. We will post them in the next edition.

In the spirit of the holidays I also ask that if you would like to share your pictures from this holiday season send those as well.

On November 22nd, two members of our NBC family, Lorne Michaels and Vin Scully, were honored at the White House with the Presidential Medal of Freedom. Well deserved. When Vin was phoned to inform him of the news, he asked incredulously "are you sure?" And when asked about his success he responded "I've lived by a quote from Lawrence Olivier: *My success comes from a humility to prepare and a confidence to bring it off...The more you prepare I think the more confidence you have and they go hand in hand.*" A great man of humility and talent. Congratulations to both of them. They were in the extraordinary company of their peers.



Wishing you all a joyous and healthy New Year!

And now, onto the good stuff...the rest of the magazine.

Current E-mail Addresses

REMINDER—When you change your e-mail address, please remember to notify us at peacocknorth@yahoo.com.

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

What's Now!

SAVE THE DATE!
PEACOCK NORTH 2017 SPRING LUNCHEON
WILL BE AT SARDI'S
SUNDAY, APRIL 30TH FROM NOON TO 3 PM.
GUEST SPEAKER AND REGISTRATION INFORMATION
WILL BE IN THE MAIL SHORTLY.

New Member News

We have 12 new members to list in this issue!

Keith Barbaria joined NBC in 1998 on *Today* as a Production Manager. In 2001 he was *Today's* Tech Manager. In 2007 he became Director of Engineering for WVIT, the NBC Owned Station in Connecticut. He is still with NBC, now as VP of Technology for the triopoly station NBC Boston (launching on 1/1/17), New England Cable News and Telemundo Boston.

Dee Dee Brown is retired from NBC 4 News in Burbank where she worked for 29 years

Claire Cashin was at NBC News from 1997 to 2014.

Cassandra Clayton was a correspondent for NBC News from 1983 to 2003. She reported from the Atlanta, Chicago, New York and Washington, D.C. bureaus. She co-anchored a nightly news and talk program on CNBC called *The Real Story*, and substitute-anchored *Nightly News Weekend Edition*, *Sunrise* and the *Today* news segment. She worked at NBC News, CNBC and MSNBC from 1985 to 1999. She was a correspondent based in Atlanta, Chicago, NYC and Washington, DC. Substitute anchor on *Sunrise*, *Today News*, *Weekend Nightly News*. Co-anchored talk show, "*The Real Story*" on CNBC from 1991 - 1992. Freelanced in DC bureau from 1994 to 1999.

Ann Marie Foran was in the Advertising and Sports departments from 1973 to 1984.

Jeff Hark worked at NBC News from 1980 to 1997 on *Nightly*, *Today*, *Specials*, and in News Management

Chris Oliver was a Scheduling Coordinator in O&TS Studio/Field from 1981-1994. In 1995 he was Scheduling and Production Manager at WNBC. From 1996 to 2005 he was Studio Manager, Staging Operations for O&TS. From 2005 to 2016 was Manager, Studio/Field and MSNBC Scheduling at NBC O&TS New York.

Sam Sangenkahn worked full time at NBC from 1985 to 1998 and part time from 1998 to 2016.

Stewart Stoltz worked in Network Advertising and Promotion and News Production from 1974 to 2008.

Joy Richter Weisbord was a Producer for *Today*

Bob Wheelock was a Producer and Senior Producer for *Today* from 1989 to 1990, and London Bureau Chief from 1991 to 1993.

Neil Wright was a Graphics Producer and Animator for NBC O&TS in New York from 1981 to 2013.

*We Get Letters and Pictures***Op-Ed: NBC Sports Family World Series Comments**

Marilyn Altman: In light of this magical moment, I thought it would be fun to ask some of our seasoned Sports members to weigh in on this amazing World Series. Here are some of the responses.

A great World Series and great to have the Cubs win it in such an exciting fashion. However I didn't feel the television coverage was up to the standards set by Harry Coyle, Curt Gowdy, Tony Kubek, Joe Garagiola and the great camera crews from those wonderful days at NBC Sports. Sorry Fox, you are just not there.

Ken Fouts

Hi Ken,

I'm totally with you. Sure Fox was fortunate falling into great Game 7 to finish an exciting Series, but their broadcasts pale in comparison to those by NBC. Baseball was a true passion for everyone at NBC, from the announcers to the crew. Let's start with the announcers: Curt Gowdy, Joe Garagiola, Vin Scully and Bob Costas - that's a true Hall of Fame Murderer's Row. Joe Buck isn't even in the conversation with that cast of wordsmiths. Then, Kevin Burkhardt... are you kidding me, no way he can even go for coffee for Bryant Gumbel or Bob hosting the pre-game show. Yes, Fox may have all sorts of new equipment, but not the production or technical crews utilizing it. In fact the only new angle they've added to the coverage invented at NBC is the "dirt cam." There's no comparison with the shows led by Harry Coyle, who invented the art of directing baseball and should be in the Hall of Fame, and well as a cadre of exceptional directors - Teddy Nathanson, Ken Fouts, John Gonzalez; plus absolutely 1st rate producers - Mike Weisman, George Finkel, Roy Hammerman, and Ken Edmundson. And of course, the incredible technical crews who we were all blessed to work with. Amongst them Hall of Famers like Mario Ciarlo, Lenny Basile, Cory Leible to name just a very few on camera - as well as many great folks from Burbank and Chicago like Phil Cantrell, Vicky Walker, Ken Harvey and so many more; among the terrific tape rooms Murray Vecchio, Jerry Valdivia, Dick Leible; Jerry Caruso in audio; Jerry Hochman and Bill Melanson in video; TD's Horace Ruiz, Bill Tobey, and Marilyn Altman - now that's just a beginning of the amazing firepower that was behind those stellar broadcasts. I had been primarily thinking about the older guys, but I need to include some of the "younger generation" - Eric Eisenstein and Tom Hogan on camera, and John Marelli in tape, and Mike Noseworthy in audio.

NBC was Hall of Fame in every aspect; Fox does a nice job.

Andy Rosenberg

I was so pleased about the Cubs' win. Years ago I worked with Glickman and Greenspan at WMGM sports. One afternoon Mel Allen stopped by the office (fancy digs on Fifth Ave.) for a visit and to chew the fat. All sports talk. I can't recall which radio station Frankie Frisch was doing color for. However during a game after the 7th inning stretch he announced the following on the radio: "As the Seeing Eye dogs bring the Cubs back out on to the field playing will then resume." Glickman, Allen, Greenspan were hysterical with laughter and listened to the tape several times. Needless to say the Cubs were deep, deep in the cellar. Too bad those guys are not here to enjoy this WIN!!!! It was some colorful group!

Edith Nathanson

As a former Yankees-turned-Cardinals fan, I'll just tell you what I told Cubs fans here in New Orleans...

"Welcome back to the club! And a reminder that new members are responsible for refreshments at our next meeting!" As for the coverage, a medley of late camera cuts, incessant talking, and ill-timed graphics detracted too many times from exciting moments. Maybe FOX will finally get it right after 108 years, too!

Mike Hadley

It obviously was a great Series, but I certainly couldn't agree with you more about the TV coverage.

Barry Black

Dad (Charlie Jones) said to always have the headset mouthpiece situated so that when you went to talk to your partner it doesn't cover your mouth. The mouthpieces on John Smoltz and Joe Buck were so large they covered their entire mouths. Fox was enamored with close-ups of everyone (players, coaches and fans) and sometimes would linger too long and miss part of a pitch. A third point which even our local San Francisco Giants broadcast doesn't do: On close plays that are being reviewed go to a split screen (ex. ball being caught by a first baseman and runner's foot hitting the bag) so that it is easier to determine if the runner was safe or out. Shouldn't be hard to pull off.

Chuck Jones



Ross and Kevin Flagg at 2016 World Series Game 5

I have so many wonderful memories of the Cubs. Daytime baseball on WGN. Watching with the kids after school. My 7 year old Julie's memorable "It's really hard to be a diehard Cubs fan". Spent many Saturdays in CG3 at Wrigley, with my kids as runners, for back up games. 4 cameras, quite amazing by today's standards. My son, Ross, TDs Sunday night on ESPN with 14 cameras. His brother, Kevin, worked the LCS but declined the series so he could enjoy the games. We have shared season tickets for the past 15 years. Saw them beat the Dodgers for the NL pennant.

Neil Flagg

I have been a Cubs fan for as long I can remember, so needless to say, I'm thrilled to death at the outcome of World Series. Growing up in West Central Illinois (Macomb) we Cubs fans were always outnumbered by Cardinals fans. St. Louis was closer to Macomb than Chicago, so a bunch of us would hop into the car and head for the original old Bush Stadium to cheer for the Cubs. Harry Carey was the Cardinals announcer and Jack Brickhouse for the Cubs. Some fun times. No one will ever cover baseball as well as Harry, Tony, Joe, and rest of the NBC team.

Bob Gould

Since so many of the responses I've seen have come from Cubs "fans," I, as a lifelong Indians fan [grew up in Cleveland, saw my first Indians game in 1951], have to say something, and it's going to be a two-parter:

No. 1, Go, Tribe! And No. 2, doesn't anybody have anything to say [and it doesn't even have to be good] about the Indians, who certainly weren't expected to be the A.L. representative in the World Series? I certainly did enjoy my time spent with NBC Press/Sports in the '70. I know that NBC Sports did games from Cleveland. I was there for the 1981 All-Star Game, working for the Baseball Commissioner, a strike had just ended, the season was resuming. I had a little bit of a role in helping put together the presentation package that brought what I believe was the first Sports Emmy for coverage of the 1975 World Series. Oh, you [Ken], Harry Coyle and also Carlton Fisk, who was with the White Sox when I served as their VP of PR 1988-1990, before coming to Florida. Re the coverage of this year's Series, I got a kick out of one of my wife's Facebook friends asking whether Joe Buck was employed by the Cubs. And that's too bad, 'cause I so enjoyed having contact with and listening to his dad, the great Jack Buck. Anyway, come next year, when the Indians have their starting staff intact [Carlos Carrasco and Danny Salazar were both missed, although Salazar did get in a couple innings], maybe it'll be their turn. After all, 1948, when I was just 4, was also a long time ago...

Chuck Adams

I worked in Chicago from 1995-2003 and immediately fell in love with both the Cubs and Wrigley Field. It really is a special place. That's where I first heard the phrase, "Anyone can have a bad century." More than anything else, the Cubs fans are loyal, almost to a fault. I went to opening day in about 2001-2002 against the Pirates. The Cubs were losing 6-4 in the eighth inning and a fan in the center field bleachers held up a sign, "Wait until next year!" The wait is finally over!

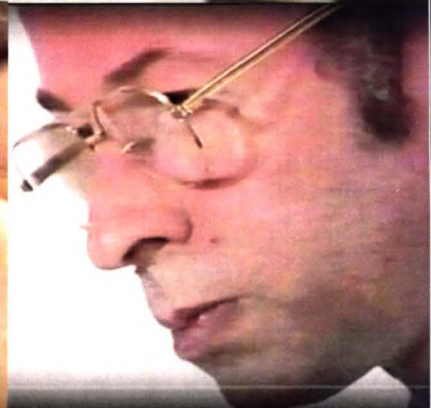
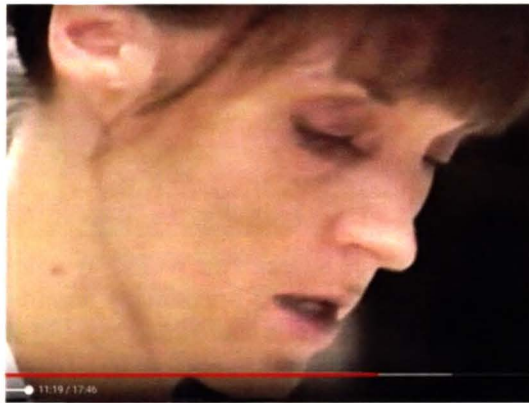
Rex Lardner, NBC Sports, 1972-1982

We Get Letters and Videos

A Look Behind NBC News

When Fred Silverman became president of NBC (a thousand years ago) he asked Les Crystal to put together a video that explained how the news division covered the news. The result was a pretty interesting video that showed how Nightly News was produced. The video was posted on You Tube for everyone to see. Les is the narrator. The video was made in either 1977 or '78. Find it at <https://youtu.be/S-uV3WVQBf0>

Joe Angotti (Executive Producer "Nightly" 1977-1980) sent this to me. The video did indeed bring a few tears to my eyes since so many of our Nightly pals have passed away. I must have been 12 when I worked as a PA on Nightly!! Below are a few screen grabs to whet your appetite. Enjoy! Bambi.



What's Now!

Prepping for Inauguration TV Coverage by John LiBretto



On January 20, 2017, this country will inaugurate the 45th president of the United States. As is the case every four years, the major television networks will devote much of their programming that day to the pageantry and celebration that surrounds the event. Obviously, each network likes to present the events in their own way, but a great deal of the coverage is a massive cooperative pool using a successful formula that has been followed for many inaugurations.

The three main areas of pool coverage are:

1) The area around the White House, known as Lafayette Park Pool, which has been handled by ABC. This includes the arrival of the president-elect, the departure of the outgoing and incoming presidents as they go to the Capitol for the swearing-in ceremony, and the new president's return to the White House, and then his review of the Inaugural Parade as it passes down Pennsylvania Avenue.

2) The Parade Pool, covered by CBS. Mostly a flatbed truck with two cameras that stays just in front of the presidential limousine going to and coming from the Capitol. The route on Pennsylvania Avenue is supplemented by a handful of cameras along the way.

3) Capitol Pool (NBC). This is where the official swearing in takes place, along with a lot of other official activities that precede and follow the ceremony and Inaugural Address. This is the heart and soul of the day, and NBC places cameras on the East Front, the West Front, at numerous locations throughout the Capitol building, on top of the Rotunda, at the corner of Constitution Avenue near the East Front, and at the cannons for the 21-gun salute. There are 35 camera positions in all, including a few cameras that change positions, and about 6 robotic cameras to cover interior movement of the principals, and the luncheon.

I've been fortunate to have directed the Capitol Pool in 2005, 2009 and 2013. I approach these events as if I'm directing a track and field event in sports: there are activities happening at different locations at the same time, so I've always found it helpful to set my monitor wall up as if I'm directing three or four events simultaneously. Each area of the building has its own section of the wall. This approach works for me, probably because I learned to be a sports director before I started taking on these kinds of events. For whoever does an inauguration, it's an honor to be involved no matter the person being inaugurated; and it's why we always say that directing TV news is the first cut of history.

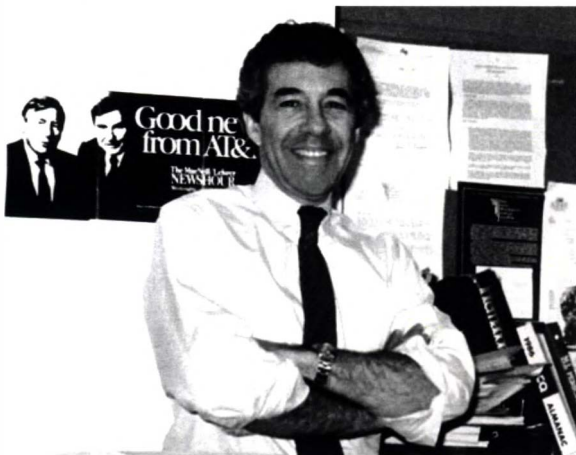


Peacock Profiles

The Les Crystal Interview by Stan Bernard

With the end of this virulent political cycle, I thought it only appropriate to approach Les Crystal, an icon in news journalism and leadership, and ask him what he thought of all that had just transpired in the news business and in our country.

Our own Stan Bernard conducted the interview. Enjoy the read. -- Marilyn.



Stan Bernard: First let's not bury the lead. The election is over but the result absolutely is dominating everything. There's considerable apprehension about drastic changes in policy. Any advice on covering the new normal?

Les Crystal: Well, my first reaction is we don't know exactly what's normal yet. We got some signals during the campaign and now we're getting more while he's President-elect. So the people covering the White House and covering this man are going to have to see what the new normal becomes. It certainly looks like tweeting is going to be part of the new normal. It's hard to imagine the first response a president's going to give an issue is by tweeting. I mean, absolutely unheard of until now. And with tweeting, there isn't any elaboration. News organizations will have to deal with that. I think it's going to be very, very tough in terms of planning how to cover Trump as President. For example, how will he conduct news conferences, assuming

he's going to have them? Will White House pool coverage be permitted? Many questions ahead.

Let's take a look back to the original Republican primary campaign with the 15 or 16 candidates up on a stage. What did you make of all that?

Well, they weren't debates. I've heard the reference, "circuses"; I think that's correct. It was mudslinging for the most part. There were a couple debates where issues played a small role. You had many candidates, and so a number of them didn't get to talk very much. The moderators tended to start with Trump and look for personal reactions to invective or charges. And I thought it was pretty awful and pretty frustrating because the issues didn't get treated. We heard things like, "Lying this, and crooked this." Then this dominated the news cycle and I think it undermined the campaign, or at least brought it down to a lower level. Who's to blame? I think it's partly the situation with how the debates were formatted. I don't know what you do when you have 12 people up on stage. It's partly the questioners, and what they asked. Some were very legitimate. But it got to be, as I said, mudslinging.

I was very hopeful when we came to the presidential debates, which were certainly conducted, from a journalistic point of view, much, much better. But the candidates decided that they were going to go after each other. And so we didn't get to as much discussion on issues, even though the moderators tried hard to achieve that. It was very frustrating. I was lucky enough to accompany Jim Lehrer to a number of Presidential debates. And one of the problems we felt all the time was the very strict timing that was required. First question: minute and a half. Response: minute and a half. Response - 30, Response - :30 seconds, [then] onto the next one. Those times were way too short. It was very hard to get a discussion going.

It was announced at the start of the first 2016 debate that there would be a two minute answer to a question, followed by a two minute response, and then five or six minutes to talk about the issue. And I said quietly to myself, "Hooray. We're going to have five minutes where they can just go ahead and debate a topic." But the candidates didn't want to adhere to that, even though I think the correspondents that were moderating for the most part tried very hard to follow that format. I had some hope when the vice presidential debate came along and they were sitting at the same table. When you're sitting at the same table the moderator has a little more control than when the candidates are at a podium some distance away. But we saw immediately that Kaine, his plan or the campaign's plan, was to attack Trump. And that's basically what he did. And so while there was better questioning in the Presidential debates, and they certainly were more substantive than the Republican events I was disappointed in terms of what they could have been. And there is an overhanging question and issue, in future coverage - how much time will be spent in reporting on the pros and cons of policy and policy proposals, and how much will go into the charges and the countercharges? That's going to be one of the huge challenges in today's media with everything moving so fast. It's

going to be very, very hard. But I think going forward, with all the attempted rollbacks of the current administration's policies and proposals for new policies, editors must devote time to the impact, or at least the debatable impact of the proposed policy changes. As I said, a real challenge and critical for those at the top.

Going back to the Republican so-called primaries and the debate issue, the sense I got was that he [Trump] manipulated the press and his opposition. The name-calling was bizarre, surreal. But it did steal all the air and the ink.

Absolutely. It seemed like every lead story of the campaign was, "Trump said," or, "Trump reacted." And there was some sense that in terms of Hillary Clinton, if we're reporting on and trying to give the background on what Trump or someone in his campaign has said and where the distortions are, we have to also cover Hillary's problems. In sum, there was an enormous amount of coverage, and yes, he did capture it.

It was a clever manipulation of a supposedly sophisticated media world.

Well, we bit. And remember, it wasn't just the doing it; it's the news cycle that follows. When we talk about the coverage and who's responsible for the outcome, I think in my mind this is very complex. And certainly the press had a role. When you talk about "the press or the media" it's so complicated today. There are the mainstream papers, the broadcast networks, the cable networks and the radio talk shows, there's the social media, and each impacting differently. But you know there's always a case that will be made to blame the messenger, depending on what side you're on. So Trump was constantly blaming the press for anything that was negative. And a lot of people who wanted Hillary Clinton to win are also blaming the press. I thought the gross things that Trump was saying, divisive, and demeaning, were out there, people were hearing them, and that people upon hearing them, would have a negative reaction. But I've come to the conclusion that there's a good segment of our population and political leadership that heard those things and either they didn't care and/or they agreed with them, whether consciously or subconsciously. And frankly, that's very distressing to think about.

Was that all reflected with the nature of the polls? When Trump would get up there he was selling Trump. Were the polls exaggerated or even wrong?

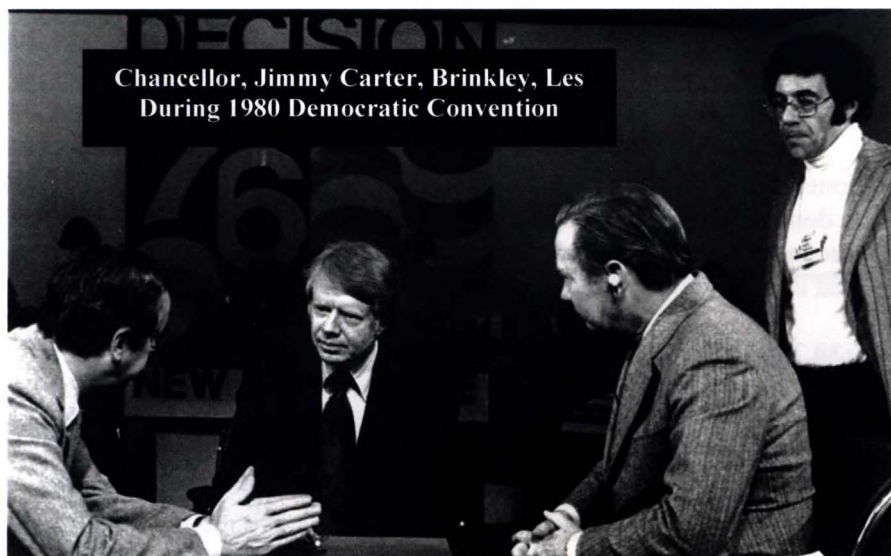
They weren't as wrong as it appears. The percentages that had Hillary Clinton ahead were often in the 3% to 4% range nationally. She's now ahead almost a couple of percent in the total vote. But every poll has a margin of error, and every responsible news organization would mention the margin of error, but it did not get emphasized enough. So you're ahead by 3% and the margin of error is 3% to 4%. That means you could lose by 1% or win by 6% or 7%. Certain pollsters were saying, "And so-and-so has an X percentage chance of winning," "70%-80 %...well, we got snookered. We weren't careful enough to say, "Hold on." We love to cover the horserace and we love to go cover the latest developments in the campaign. And I think it was a big mistake to focus on the polls so much. And obviously to the other caution we didn't take, and the pollsters didn't take, was the sample. Was their sample correct? They may have missed some people or there were voters who didn't say what they were really going to do.

The numbers on sampling were terrible because it was only after the fact that we learned that only 10% of those who answered the phone were responding. The sample was smaller this year than it has ever been. So why should the networks poll?

I think it's unavoidable and irresistible at this point. Maybe we shouldn't. But there's no way that it's going stop. So we have to be more cautious and not give polling so much emphasis.

Isn't it so much simpler to cover a horserace than cover the issue?

It always has been. That is isn't brand new. From the time I was with the *Huntley-Brinkley Report* until today, *that* always was the challenge: Don't give too much time to the horserace. And you know, that's the excitement, and so much in the fabric of our society is built on winning and losing. So maybe you don't say, "Yes, we should stop polling." Not going to happen. But I think that



you can be a heck of a lot more careful. We look at numbers and we believe in numbers, we believe in data and put too much faith in them.

And now we have another problem: What grows out of this reliance on data and with the social network is the problem of the higher visibility of fake news. I mean, absolutely flawed. And the phony stories get picked up and they go viral, and they become truths. How do we stop it?

I don't know because I'm a Neanderthal. I didn't work very much in the digital sphere. I don't know exactly how you deal with it. It's perplexing and it's distressing, and it will be an enormous challenge and critical goal for responsible organizations to put the proper safeguards in place and not jump on the sensational. But that won't affect the social media and its impact.

As the executive producer of a news program, determining with your senior staff, which stories to cover and include each day was one of the most difficult and critical parts of your job. There was the daily internal discussion as we weighed what is going to have a great deal of interest for the audience against what's important, or "this we've got to do". And a lot depended on the strength at the top of the editorial chain to say, "Hey, we have an obligation to do certain things." So you've got to be careful; it's not just the ratings. Now, ratings have always been important. This is not brand new. At least it wasn't brand new to me. I'm not going to remember this in detail but one time we were covering a live event, and I think it was a debate or a discussion. It was on NBC, and you had the analysis afterwards, right? So we're on the air analyzing, and about a minute afterwards ABC goes into its primetime entertainment program. About a minute after ABC had moved, I got a phone call in the control room that said, "We've gotta get off." So those pressures are not brand new. Everything's very competitive, and you have to have a lot of support at the top to maintain the standards.

We were very lucky. When I was at NBC News we had a tremendous leadership and very high standards. You know, Reuven Frank, to many a god and idol. There was Bill McAndrew, and Julian Goodman. You had support in the administrative area. There were people like Shad Northshield, Wally Westfeldt and many others. And wonderful people to work with.

And I was very lucky when I went over to the *NewsHour* where Robin MacNeil and Jim Lehrer had the very same standards. And I think that's what's so critical is that kind of leadership, and what the people at the top of the reliable news organizations are going to have to demonstrate as we go ahead.

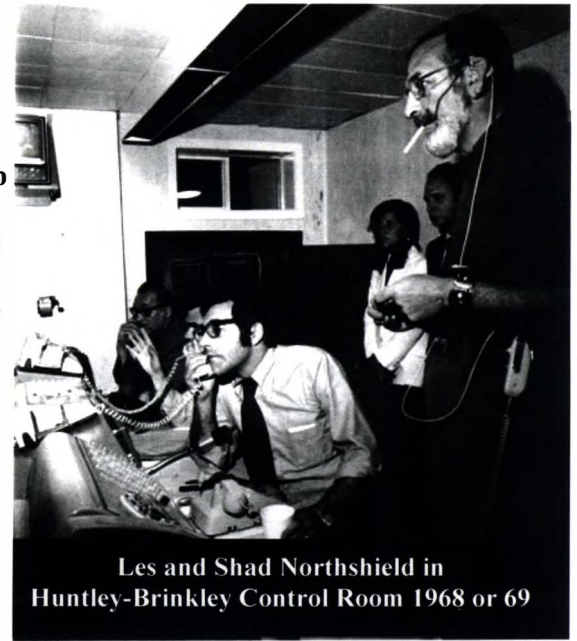
On the *Huntley-Brinkley Report* we had a guy named Gil Millstein. What was his job? Correct grammar, challenge [quoted] facts to make sure they were verified, demand clarity. Someone fulltime doing nothing but that! What that said about standards is huge.

Talking about the standards, we're digital, the world is digital. Our technology has absolutely just swamped us. I said to a former New York Times managing editor, "You used to have three or two. You now have 13 deadlines a day. Has it helped? He said, "No. Too many deadlines--"

I would agree. You need time. You know, the old-fashioned rule about having at least two sources before you go with a story? But suddenly with the competition and with digital, you don't have that time. And it doesn't help. No, I would say it hurts. I don't know what you do about it other than having editors in place who say, "I don't care, and we're not going with that story yet because we haven't nailed it down." And realizing that everybody else may be going with that story.

When I was in Beirut the car left for Damascus at 6:30, 7:00. And that was the end of your day, but you had until the next morning's Today Show to think about the story. The problem is we're pretty good at what happened, but are we very good at why.

We're not spending nearly as much time with it because we have to move quickly. When I went from NBC to PBS the standards were the same, but one of the things I gave up were resources. No way did we have the resources that the NBC network news had. One of the things I did get was time. Time to do what you're talking about. to explain, to discuss to explore different perspectives. Years ago, while I was at NBC, we used to think a 30-second sound bite was short. And now they're often just



Les and Shad Northshield in
Huntley-Brinkley Control Room 1968 or 69

five or ten seconds. Where's the editor that says, "We need some context here. We need the rest of that answer. We need to explain what so-and-so is talking about."

How was the transition for you from NBC to PBS, to the *NewsHour*.

Well, as I said, I got a lot more program time. And I loved having the kind of time that allowed you to do both sides, or three sides of an issue. That allowed you to expand on something, even if you ran a risk of being boring. Also, for years I wanted to produce an hour nightly news program. So it was a goal realized.

You've gone through a very terrible, painful moment in the last month or so; the loss of one of your stars, Gwen Ifill. You recruited her, didn't you?

I was part of the recruitment, yes. She came with an impeccable record: The Washington Post, The Times, NBC News. Great reporter; a life force. And I think I helped persuade her that she would find the same mission at the *PBS NewsHour* as she had in the organizations she was fortunate enough to be with prior to that. And that there would be more time, not less time, for her to do reporting and interviewing. She loved, as you know, to be on the ground reporting. So I was delighted that I helped convince her. In terms of contributions I made to the *NewsHour* over the years, helping bring Gwen Ifill and Judy Woodruff to the *NewsHour* were two of the most important things I did, and it was most gratifying. They brought a lot of journalistic talent to the *NewsHour* and we saw how comfortably and how well Gwen and Judy were working together as the co-anchors. The loss of Gwen has been very painful to everyone who worked with her and everyone lucky to have been her friend. She was very special.

What are you doing now?

I'm still working with the *NewsHour*, helping fundraise from foundations and staying in touch. And, teaching myself to watch the program and not say, "Now, this is how I would do it," and enjoying it. I work with a community college on its foundation board, I wasn't as aware of the incredibly important role that community colleges play in our educational system until I became associated with the Westchester Community College. They are so important to this country. To hear students tell their stories of how they were able to get an education through a community college, overcoming great challenges (not enough money, a lot of tough family situations), some of them moving on to four-year schools is very rewarding. I'm also on the Board of a foundation that was created by Georgette Bennett, who worked for a few years for NBC News. When her husband, Rabbi Mark Tanenbaum, died, she created the Tanenbaum Center for Interreligious Understanding, because his main mission was communicating with other religions. The Center has programs to combat religious hate.

What are you doing for fun? You and Toby?

The most fun, and a number of people will understand this, is traveling to be with your grandchildren. Grandchildren are fantastic. And they're no-baggage individuals and so it's just great being and engaging with them and seeing them mature. We still live in Scarsdale and we come into Manhattan a lot. As you know, the cultural opportunities are enormous. Attending concerts and recitals, going to Broadway plays, and visiting museums, we do that frequently and it's most enjoyable.

Thank you, Les, for your time and recollections of a unique and rewarding past and your measure of the current challenges to journalism.



About the Interviewer

Stan Bernard worked foreign news for NBC out of the Frankfurt Bureau for more than three years before being transferred to Rome as the Vatican correspondent travelling with Pope John Paul II. From 1982 on he spent much of his working life in the Middle East and Eastern Europe.

*Peacock Profiles***Lucy Jarvis: Cracking the Glass**
By Marilyn Altman

Lucy Jarvis. If you don't know that name, you should, especially if you are a woman in broadcast journalism. She is a real pioneer in every sense of the word.

Lucy joined NBC in 1959 after working on a variety of radio and television programs. She began as an Associate Producer but rose to Producer in two short years. Her 1963 documentary *The Kremlin* received an Emmy® for cinematography and in 1964 her documentary *The Louvre: A Golden Prison* received numerous Emmys®, a Peabody and a Radio-TV Critics Award. She moved on to ABC, producing *Barbara Walters Specials*. We crossed paths (thankfully) through Peacock North just a few years ago. Her production company, which mainly consists of her, an assistant and freelancers she employs as necessary, is still going strong!

Lucy called me in June. She had just returned from Israel, for both work and pleasure, and invited me to be her guest at an event for the Women's Forum, one of the organizations with which she is involved. This is an organization of New York's pre-eminent female leaders in every professional sector, from finance to fine arts. Appreciating that education is the key to success in every industry, they pride themselves in helping high-potential women over the age of 35 return to college after their education has been disrupted by life's serious adversities. Giving these women a second chance to realize their potential is their way of giving back and building new leaders. Lucy is the *Legendary Chair*. I was honored to be her guest at her table. But for me, the best was Kay Koplovitz, founder of the USA Network, and President of the Women's Forum, giving Lucy a shout out in honor of her status as *Legendary Chair* and to wish her a Happy 99th Birthday! Lucy responded by saying her one wish is to be here next year for her 100th. Me, I want to be just like Lucy.

*Peacock History***Highlights of My Forty Years at NBC/RCA
By Rick Caro**

With all the recent news about former and current first ladies, I am reminded about my very favorite first lady story. In 1958 when I was a project supervisor in the NY based staff engineering group I frequently flew between La Guardia and Washington to work on building the WRC-TV studios. (We now live a few blocks from the studios) One day I noticed that an elderly lady was sitting next to me on the plane. Much to my surprise it turned out to be Eleanor Roosevelt. When we landed, she started to walk to the taxi line. I offered to drive her home in my old Chevy and she accepted. We had a very pleasant conversation to her home on the East side of Manhattan.



My first fascinating experience was to set up the 48 delegation microphones at the 1948 political convention in Philadelphia. Once done I was able to stand by in the NBC booth. This was shared by the newsman Robert Trout, the engineer, the very colorful Red Shultis (his son recently passed away), the commentator H.V. Kaltenborn, the president of NBC News and his secretary. At that event there was also a young tape editor, the future NBC President Julian Goodman.



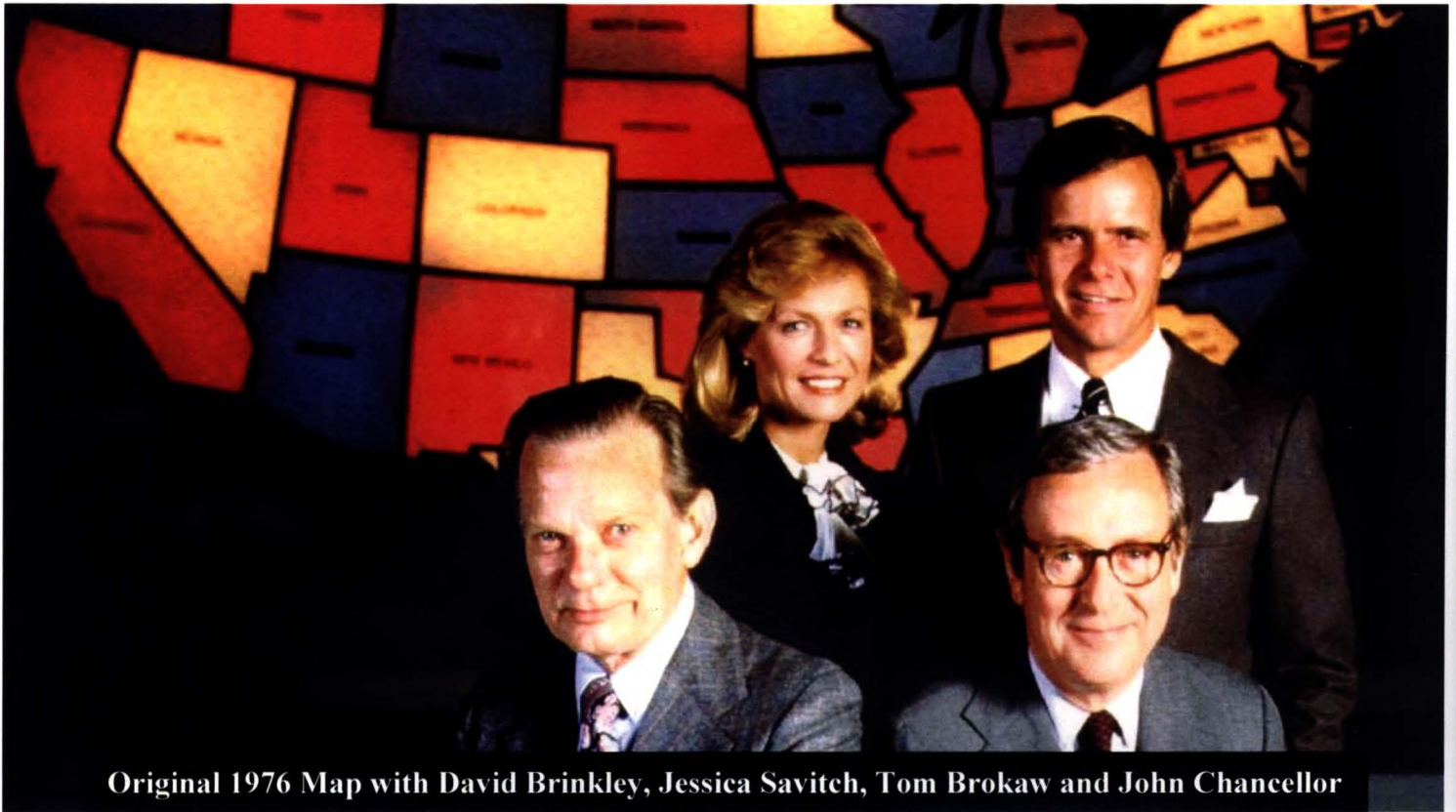
From 1948 to 1960 there were a number of budget assignments at RCA, NBC engineering and consulting assignments, both at home and overseas: colorization of Studio 8H, work on Burbank 4, the colorization of the Chicago WMAQ-TV Studios under the most outstanding GM I ever met, Bob Lemon, consulting with TV facilities in Frankfurt, Cologne, Hamburg, Stockholm and Helsinki and a major new TV studio in Lagos, Nigeria. Some of this involved a 15-month relocation for the whole family to Munich under NBC International. I also investigated possible investments in TV enterprises in the then very peaceful Beirut, Lebanon.



On returning home, I became NBC Capital Budget Director. In 1964 I was involved in the presidential election coverage in Studio 8H. It was the first time that we were supposed to be dependent on RCA computers in Camden. Unfortunately they did not work so we had to use manual means under the direction of Frank Jordan. In 1972, Bob Lemon was chosen as head of the Radio Division, at which time he asked me to become VP of Finance. After he retired and the Radio Division went rapidly downhill under the newly invented News and Information Service, I returned to RCA as Treasury Planning Director.



In 1987 GE bought RCA. That ended most staff positions. I was left with one useful talent: as a former electrical engineer I knew how to turn off the lights on the 51st floor.

Peacock History
When red meant Democratic and blue was Republican. A brief history of TV electoral maps


Original 1976 Map with David Brinkley, Jessica Savitch, Tom Brokaw and John Chancellor

Forty years ago this week, TV started telling the story of the presidential election as a battle between red states and blue states. When the die-hards and political junkies who stayed up until 3:30 a.m. Eastern time on Nov. 3, 1976, watched NBC's John Chancellor call Mississippi and the election for Jimmy Carter, they saw the win signified on the 14-foot-high molded plastic map of the United States mounted on a wall behind the anchor.

The state was then lighted up in red — the color the network had assigned for the Democratic candidate. The party colors were eventually reversed. But from that night forward, that simple piece of stagecraft in Studio 8H at Rockefeller Center became the visual shorthand in detailing the race for the 270 electoral votes needed for the White House.

Digital versions of the electoral map have since become a living tool for on-air analysts — a way of feeding election-night suspense as each state turns red or blue. Since 2008, CNN's John King has presented Electoral College scenarios on a touch-screen the cable news network called its "magic wall." (Other networks have followed with their own versions.) The map has also become a symbol of political division in the country.

But while red and blue states are now part of our political lexicon, the concept was born out of a competition for ratings. In the early decades of network TV news, election coverage was the main source of bragging rights for CBS and NBC (ABC's news division was an also-ran until the 1980s). They invested heavily in sleek sets that resembled the decks of aircraft carriers. Mammoth computers offering predictions before the polls closed received camera time to give the proceedings an air of futuristic wizardry. Vast sums of money were poured into polling and research as the pressure to call winners first was fierce. But by the 1970s, the on-air presentations pretty much looked the same. Legendary NBC News producer Reuven Frank once described election night as "a TV show about adding."

In 1976, Chancellor, then co-anchor of NBC's evening newscast with David Brinkley, made it known around the network that he wanted to come up with something different for that year's coverage. He found a cohort in Gordon Manning, an innovative TV news executive known for having an idea a minute. Manning would often jot down his proposals on a napkin or a matchbook cover and drop them in the mail from wherever he was in the world. His friends called them "Gordo Grams." Manning, who died in 2006, is credited with devising the map that presented the Electoral College projections in a compelling fashion

on-screen as the results came in. “He did a lot of out-of-the-box thinking,” said Manning’s son Douglas. “His vision was to create something that was dramatic and dynamic.”

NBC’s technicians and stagehands built a map with states made out of translucent white plastic. Lights with colored gels illuminated a state in either red or blue based on the results. The color schemes were based on the American flag and the rosettes worn by the members of British Parliament — Labour Party red for the Democrats and blue for the Republicans in honor of the Conservative Tories. The 14-foot-high and 24-foot-long map took up much of the back wall of Studio 8H, which recently had become the home of “Saturday Night Live.” The sketch show, only in its second season at the time, was exiled to NBC’s studio located in the less-than-glamorous Brooklyn neighborhood of Midwood for three weeks to make room for the preparations involved in the network’s “Decision 76” coverage.

What happened in the days before the map made its debut became an often-told tale around NBC News. Network executives and producers who worked on the coverage claim the heat generated by the stage lights behind the map melted some of the plastic states during rehearsals. “I never heard that,” Douglas Manning said. “I knew that the heat was a concern early on and they had to use the lights sparingly.” A cooling system was installed in the studio in time for the map’s opening night.

Jimmy Carter and Gerald Ford provided a perfect race for the map’s debut, since the election’s tight finish pushed the results into the early morning hours. The map was always present behind the anchors and correspondents, giving viewers an instant picture of where the vote stood. Chancellor and Brinkley, both grizzled veterans of election nights by this time, appeared to glow as they looked over at the map every time a state lighted up. “It is so beautiful I wish that after the election I could take it home, but I don’t have a room big enough to hold it,” Brinkley told viewers. “It’s enormous and it’s gorgeous.” Manning, who operates a video and digital production company in Chicago, believes his father’s creation represented a significant advancement in TV news storytelling. “It was groundbreaking in that it was constantly on the screen,” he said. “Now we’ve become accustomed to seeing visuals crawling across the lower third of the screen and everything else that was going on. This was a first step. You could draw your own conclusion on how things were evolving without the anchors having to utter a word.”

The map was also a hit, contributing to NBC’s election-night ratings win in what was largely the age of CBS’ Walter Cronkite. “If you studied the ratings that night you will see the audience share for NBC grew as the night went on,” Bill Wheatley, a former NBC News executive, said in a 2012 interview. “There was almost no other reason that I can think of other than the fact we had the map.”

News executives at CBS and ABC derided NBC’s electoral map as a gimmick. But by the 1980 election between Jimmy Carter and Ronald Reagan, both networks had come up with their own versions, using on-screen computer graphics. Viewers who flipped between networks may have become confused as both ABC and CBS filled in the Republicans’ winning states with red and the Democrats with blue, while NBC stuck with its original scheme over the years. The thinking in some quarters was that red was too closely associated with leftist political movements, an image the Democratic Party was trying to shake. “Communists were called reds and Democrats were accused of being too far left,” said Larry Sabato, director of the University of Virginia’s Center for Politics. “It reinforced the stereotype about Democrats that they didn’t want.”

By 1996, Wheatley, who oversaw NBC’s political coverage, decided that the network needed to be in sync with ABC and CBS. The consistency set the stage for coverage of the disputed 2000 election between George W. Bush and Al Gore, which became a month-long battle over Florida’s 25 electoral votes and the presidency. The fixed image of the hues that divided the electorate in that race led to commentators and reporters describing states as red and blue based on their political leanings ever since.

Some credit Tim Russert as the first TV news person to refer to red states and blue states on a *Today* show segment in 2000, though he became more famous that year for writing “Florida Florida Florida” on a hand-held whiteboard, eventually displayed at the Newseum in Washington, D.C.

Gordon Manning may not be as famous, but his son Douglas said his father never made a big deal about how his map creation from 40 years ago became an icon in American political culture. “He was a very modest man and a very old-school journalist,” Manning said. “He felt that journalists cover the story and are not part of the story.”

By Stephen Battaglio © Los Angeles Times, November 3, 2016



Gordon Manning

*Peacock History***The “Laramie” Peacock
Recalled by Larry Pomerance**

1962, the year I was 28, I was a production manager at Elektra Productions, and NBC wanted a new peacock; they were owned by RCA, and RCA wanted to get viewers to buy their color TVs. [Most PN readers are of a certain age, so they] realize that the peacock in its two iterations was used in at the start of every color broadcast that NBC aired. Every single one! This started out when color TV was a novelty. Not everybody had a color set. They were going to introduce the new peacock on a hit Western show they had called *Laramie* starring John Smith and Robert Fuller as gunslingers. So it became known as the *Laramie Peacock*. It's probably the most iconic one, designed by a guy at our place whose name was Cliff Roberts, and overseen by my boss Abe. The design was a 12-second thing. You had six partially overlapping circles that began to move on each other and when a certain amount of the movement was complete, it would morph into the peacock and the tail feathers. We had a cameraman named Herb Hughes, an English gentleman who reminded you of a tall Stan Laurel. Herb was very thin, very nervous and was afraid of two things: his wife, and me. He worked overtime a lot and I would hear a rather loud lady on the phone yelling at him, asking why he wasn't home. Herb's hands shook on occasion, he drank coffee incessantly, and smoked incessantly. That wasn't really good for a cameraman working on animation — he was constantly spilling coffee and cigarette ashes on the camera stand. The day we shoot the first test for the new peacock, Herb starts out being a very nervous guy. The film comes back from the lab and I put it on the Moviola. And I'm becoming physically ill. The peacock feathers move on each other, and they cancel each other out. The screen goes white. After six seconds, I have a completely white screen! With a 12-second design!

On top of that, Herb has shot the thing upside down. He's done this because there's no frame of reference. When he's shooting an animated character, he knows which is the top and which is the bottom. But with these circles of transparent gel, there's no head and no body — it's not his fault, but he shoots it upside down. I call him into the editing room. And I say, “Herb, you shot this upside down.” He says, “No, I didn't.” I say, “Herb? I just ran it for you, and it's upside down.” And now Herb gives me one of the great lines of my life: “It must have happened in the lab.” I say to Herb, “If you don't understand that you've shot it upside down, you will continue to shoot it upside down.” Well, that was the easiest problem to solve.

“Cliff the designer is in Europe, the gels don't work, we can't tell this to NBC because that's what they've approved, these gels. The big boss Abe, mad as hell, figures out that we have six good seconds. We have to find a way to use the six seconds, twice. Abe designs two arcs that sweep down and reveal gels behind them. Those gels are the original six seconds shot backwards. It's the advertising equivalent of when they jerry-rigged Apollo 13 on the way home. It's genius.

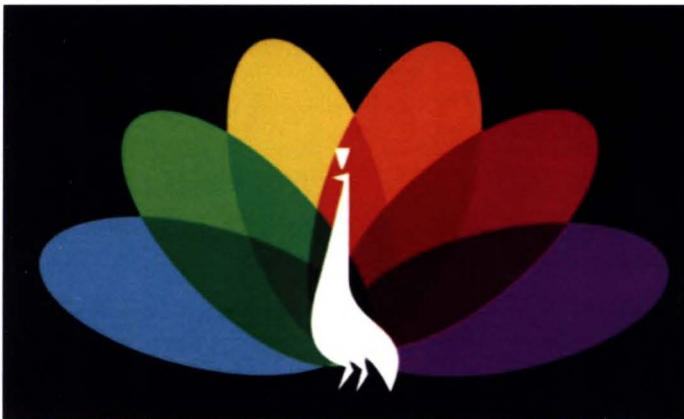
We finally finish and we go to have the new peacock approved at 30 Rock with the president of the network, Robert Kintner, Mr. NBC. We get to his office to set up and Kintner is not there yet. I take a look at the monitor. Everything is orange. And I can't change anything there. I said to my boss, Abe, “This is the NBC peacock... the colors, they have to be right. We have an orange screen!” Abe looked at me and said, very helpfully, “Well, do something.”

So I ran out in the hall, got in the elevator, went down to NBC's video control room, and I said, “We have an orange peacock!” Those guys set a world record for quickest color correction. I dash up in the elevator about a minute before Kintner walks in. He was a distinguished-looking fellow. We ran it, and he says “Terrific, let's go.” Very big exhale. It was on the air shortly thereafter on January 1st, 1962.

By Laurie Gwen Shapiro, © The Forward, October 18, 2016

On the facing page Peacock North has provided frame grabs of the points mentioned in the article.

See the full animation at https://youtu.be/lSm2lHW_zGU



Tributes to Silent Microphones

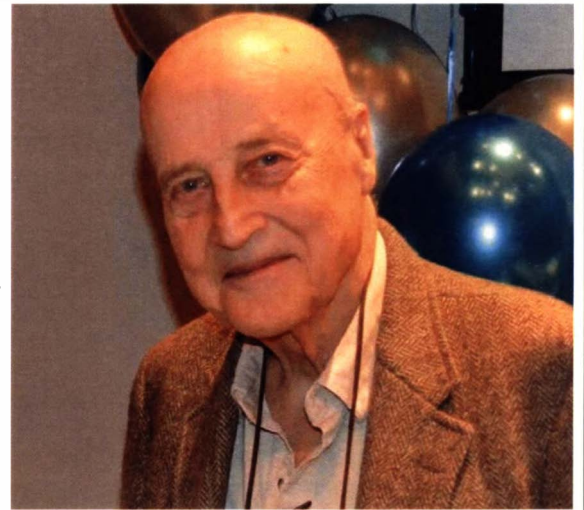
Henrik Krogus

Henrik Krogus, 87, an Emmy® award-winning news producer, died on October 4 in his Brooklyn home. He was a producer for NBC News and later editor of the Brooklyn Heights Press. He authored "New York, You're a Wonderful Town: 50 Plus Years of Chronicling Gotham," and co-authored "Brooklyn Bridge Park: A Dying Waterfront Transformed." He is survived by his wife, Elaine, sons Sven and Tor, two grandchildren and brother Tristan. A memorial service will take place on November 5, at Grace Church, Brooklyn.

© The New York Times, October 9, 2016

Chuck Scarborough Remembers Henrik Krogus

For a young reporter walking into the newsroom of NBC's New York flagship station for the first time, Henrik Krogus was an imposing presence. The producer of the station's most watched newscast, the eleven o'clock edition, was tall and lanky, his cleanly shaved head gleaming under fluorescent lights, piercing eyes flanking an aquiline nose, long arms swinging as he loped around the room between his writers, editors and the assignment desk making inquiries and issuing instructions in crisp sentences that still bore traces of his native Finland. Within months of that first encounter, I would be tasked with anchoring the eleven o'clock news, gaining a promotion and a formidable mentor. Henrik set a very high bar. He was meticulous and precise. He demanded accuracy, fairness and decency. The man had standards and those standards were not to be trifled with. He loved the churn of breaking news, the adrenalin rush of scrambling for facts, deploying assets and organizing coverage as the clock ticked toward airtime.



And Henrik was smart. He had a refined intellect and vast knowledge base. One evening in 1979 as I was writing the story about Margaret Thatcher becoming the first female British Prime Minister I began musing aloud about other female heads of government, ticking off Indira Gandhi and Golda Meir. From across the room Henrik barked, "Don't forget Sirimavo Bandaranayke of Sri Lanka. She was the first."

As demanding as he was, Henrik also enjoyed a good laugh and permitted an occasional edgy excursion. The night we had astonishing video of the first time the Space Shuttle was carried from Los Angeles to Cape Canaveral mounted on the back of a 747, he did not stop me from reassuring the viewers that this wasn't nature's way of making little planes.



And so it would go for the better part of a decade, Henrik running a tight ship with me by his side, his dignity only once mildly dented when the burly head of the Patrolmen's Benevolent Association walked into the newsroom and with great fanfare, kissed him on the top of his bald pate. It was my very good fortune to have been permitted to work with Henrik, to learn from him and to become his friend. Henrik Krogus was a complex, talented, brilliant, wonderful man.

Photo By Krogus

*Tributes to Silent Microphones***Mel Lavine**

Mel Lavine, 88, a former producer and writer for NBC local broadcasts and later the *Today Show* died at his home in Berkeley, California on July 5, 2016 due to complications from lung cancer.

Mel was born and raised in Brookline, Mass. and graduated from the University of Maine. After 2 years in the U.S Army he became a reporter for *The Sanford Maine Tribune* and later the *Humboldt Times* in Eureka Calif. where he also wrote a column, *A Lumberjack Abroad*, while a mess boy on a freighter. In 1961 he was hired as a news anchor for KVIQ-TV in Eureka. After winning an RCA/NBC Fellowship to the Graduate School of Journalism at Columbia he earned his Masters' Degree in Journalism in 1964 and was hired by NBC to work on local broadcasts. In 1972 He Joined NBC Today Show as producer-writer, working for cast members including Gabe Pressman, Barbara Walters, Tom Brokaw and Jane Pauley.

In 1978 Shad Northshield, former producer for NBC's *Huntley Brinkley Report* was now producing a new show for CBS called *Sunday Morning* and hosted by Charles Kuralt. Mel joined the show as writer-producer and stayed 13 years, taking one year off to be chief writer and field producer for a Walter Cronkite documentary in the late 1980s. After 13 years with CBS, he moved to Berkeley and continued as freelance producer with *CBS Sunday Morning* for a decade.

Mel's memoir, *A Strange Breed of Folks*, published in 2007, is a vivid account of his newspaper and TV experiences, including interviews with Richard Nixon and Ronald Reagan before either of them became President. It contains first-hand accounts of backstage feuds among various TV network news personalities.

He most recently had been researching and writing a biography of Louis Howe, an early political advisor for Franklin D Roosevelt.

In the mid-1990s he began to write a weekly column for the San Francisco East Bay newspaper *The San Leandro Times*. After two decades his final column appeared on June 16, 2016.

Wherever he lived and worked Mel was known as a resolute Red Sox Fan, sporting a ubiquitous Red Sox hat.

Predeceased by his first wife of 40 years, Donna Willbanks, he is survived by his wife, Lorraine (Rainey) Sykes.

Tributes to Silent Microphones

Arnold Palmer



Arnold Palmer passed away on September 25th at age 87. His NBC colleagues remember him here...

I am sure we all share the same sadness for the loss of such a giant person in his field and such a great person to work with and to be around, and that person is Arnold Palmer. I will never forget his comment about what hackers do most when playing while in a production meeting with us at the old Dean Martin Classic in Tucson. He said "they leave it short, whether putting or not using enough club". I have always remembered that comment even though I still "leave it short". Arnold, RIP.

Ken Fouts

When Scotty Connal and Don Ellis brought aboard rookie announcer Arnold Palmer they gifted the rest of us with a smart, loyal and often whimsical friend. It was an honor.

Bill Potts

I didn't have the opportunity to be around Arnie in an NBC Sports context. But I did have the pleasure of introducing, and sitting with, him during my PGA Tour days, for his annual media session at the Bay Hill Invitational. I also was with Arnie at other tournaments, to include the Bob Hope Desert Classic.

I had the chance to spend time with Arnie during my two-year foray into sports marketing at March of Dimes headquarters in White Plains, NY. Arnie was their Honorary National Chairman, reason being his father, "Deacon" Palmer, had had polio. I appreciate the kindness of his right-hand man, Doc Giffin, having Arnie sign a photo of the two of us for me, taken at an MOD gathering. That picture has gained added importance.

Lastly, I, as a young golf fan, truly did enjoy watching him play on television. But my greatest joy likely came when a good friend and I became recruits for "Arnie's Army," and ran with it in a couple tournaments in northeast Ohio, when we--and he--were young.

Ah, yes. Those were the days.

Chuck Adams

Bye Bye "Mouse" - what a terrific life you led. We will miss you, and so will the world in general. R. I. P.

Ginny Seipt

99% of the times I happened to be in Mr. Palmer's company, he always started with
BENGALS HAD TROUBLE MATCHING THE STEELERS LAST SEASON,
WHY CAN'T YOUR BOYS BEAT MY BOYS,
STEELERS SEEM TO HAVE THE BENGALS NUMBER...all followed by that giggle he had, you all know the one.

That shit.....master of many things including the dig, always the dig...

Bob Trumpy



Don Ellis with Arnie

When Arnie worked with us covering golf he was a joy. On course or off, he shared his success with friends, fans, and those in need. It was a privilege to have known a legend action. My prayers for his family, Doc Giffin & all who those who followed him in his army.

Don Ellis

Two stories about Arnold come to mind, one from my dad and one from me.

Dad (Charlie Jones) got to know Arnold well as both of their careers took off at around the same time and they were about the same age. One year back at Arnold's golf tournament held in Latrobe dad was invited to play bridge with Arnold at his house with a few friends. Dad wound up getting beaten fairly badly.

So he decided to study up for next year's game. When it came time to play dad and his partner were doing very well against Arnold. Arnold went to get some food and dad's partner leaned across and said "Charlie, we have to lose". Dad responded "Why, we're playing well?" My father's partner said "Charlie, Arnold won't quit until he is ahead". So dad and his partner went on a losing streak and once Arnold was ahead he said "Sorry guys, I've got an early tee time so need to call it quits".

The second story is when I decided to try and get dad an invitation to the AT&T Pro-am. I reached out to Arnold's office and in a few days a wonderful handwritten note was mailed to me (I was putting together a few letters from golfers asking for him to be included). I'm sure it was the one that got him the invite to play in 1995 which was a highlight for him (though playing and walking three days in a row sure did tire him out so he didn't mind missing the cut). He got to play Pebble on Saturday and even though he put one or two balls in the crowds it didn't faze him one bit.

Chuck Jones

*Tributes to Silent Microphones***Barry Stoddard**

Barry Joseph Stoddard passed to heaven at the age of 83 on Friday, October 21, 2016. He had struggled through a knee replacement surgery and Non-Hodgkin's Lymphoma. His body never had a chance to heal before being diagnosed with congestive heart failure.

Born in Staten Island, NY on June 29, 1933, Barry was son to Madelon O'Hare and Joseph Stoddard. He was raised with two older sisters, Irene and Joan. His father left the family when he was nine and mother Madelon continued to raise all three of her children as a single mother in Staten Island.

After high school, Barry served in the US Navy Seabees Division. Following his discharge while attending Wagner College, he was employed by NY Bell Telephone Company. He later left NY Bell to work as a Communications Specialist at RCA/ NBC in New York, entering into the early days of Television Broadcasting. Barry began his career as a scheduler, before moving to editing, and eventually, into the role of Associate Director on soap operas, sitcoms and news programs. In this capacity, he covered many historic events in early television including conventions, the Selma March, assassinations of JFK and RFK, NASA rocket/ space shuttle launches and the Moon landing. He eventually transitioned into sports news, freelancing as Director while covering everything from Golf, Football, Baseball and Basketball to the Olympics.

Barry moved his family to California in 1976 to continue in the television business as a freelance TV director. Aside from numerous sitcoms and new pilots, he worked steadily on the show "Hour Magazine." His love for sports and politics later brought him back to work for ABC/ NBC and Fox Sports until retirement at age 80.

He married Margaret Jacobsen August 23, 1958 in Staten Island and helped raise four children - Tracy, Barry Jr., Todd and Douglas - first in New Jersey, then later in Southern California.

Barry was also grandfather ("PopPop") to Katharine, Megan, Andrew, Matthew and Jack. He is survived by his wife, children, sons-in-laws Brady and Roger, daughters-in-laws Carol and Maggie, brothers-in-laws Hans, George, David and their spouses, sister Joan and many nieces and nephews.

Barry loved his family, golfing, dogs, politics and food. His big disappointment with getting sick was not being able to eat any salt. He will forever be tinkering and fixing things for those with him in heaven.

His family, and wife Margaret, cared for him during this time, giving him spiritual and emotional support.

Condolences may be sent to the family at
10447 Melvin Avenue
Northridge CA 91326-2224

In the early 70s I was doing football with Barry and a Burbank crew in San Diego. I think it may have been Phil Cantrell during a commercial that spotted a guy in a chicken suit in the open end of the stadium doing all sorts of crazy things. He was actually more entertaining than the game. Barry said, "Hey guys, keep feeding me shots of the chicken. We will make this game live one way or another." I personally know for sure that Barry Stoddard made the chicken what it is today. I think the guy in the chicken suit, Ted, went on to make some pretty good money in that chicken suit. RIP, Barry.

Rodger Harbaugh

In 1968, the first year of the Cincinnati Bengals, Barry was asked to step up from his AD position in New York to produce coverage of the Bengals vs the Kansas City Chiefs in Cincinnati. It was my first game ever of directing for NBC and Jay Randolph was the play-by-play. RIP my good friend Barry Stoddard.

Ken Fouts

Barry was a first class guy. I think he was always fun and on top of things. Never a bad guy. Did a lot of games with him, Ken Fouts, and Jay "Just Glad to Be Here" Randolph.

Howard Malley

Barry and I worked on numerous games together. Always had a smile on his face and easy to work with. He was one third of a name connected trio of "Vic Barry Stoddard Dentz!" May he rest in God's loving hands.

Joe Gianquinto

When I relocated to the west coast my first game on the road was with Roy Hammerman as the producer and Barry was the Director. We were in a bus that KING converted to a mobile unit. The bus had "limited" facilities but it worked. It was the big time and Barry and Roy instilled a special feeling in me that made me love live sports....and that feeling has never gone away....RIP my friend....I'll see you down the road.....

Ray Bonassi

I worked with Barry many times and really admired his low key manner & professionalism. I considered him not only someone I liked to work with, but a good friend. He will be missed & my condolences go out to his loved ones.

Barry Black

It was sad news to hear about Barry Stoddard. He worked with us in the "bowling alley" operations & scheduling department at NBC. He moved into AD and I got to work with many times. He was a pro at every level. I loved to work with him.

Don Ellis

I was very sorry to hear about the passing of Barry Stoddard. We worked together many years in the AD dept. at NBC Television. Had some great times. Also worked on some big sporting events around the country. Very easy going guy to be with, and very likeable. He will be missed.

Larry Cirillo

Barry was from the "Old School" - a character - family man - good friend and wonderful to work with. He will be missed.

Janice Casazza



*Tributes to Silent Microphones***Mike Greenidge Remembered by his daughter, Aprille**

On behalf of our family, I want to thank everyone for coming out to pay respect to a wonderful man, my father, Michael John Greenidge, who passed away on October 26th. He would be so happy to know that you are all here today.

Michael John Greenidge was born on November 20, 1949 in Belmont Port-of-Spain Trinidad, to John and Gloria. Being the eldest of five children, he often took on the role of father figure to his siblings, David, Robert, Roger and Rosemarie. That mindset was natural for him and stayed with him throughout his life, as anyone will tell you. Family and friends knew him to be loving, kind, generous and always available to listen to your problems or give heartfelt advice.

He attended Belmont Catholic School and Belmont Intermediate School. He was a Boy Scout, a cadet and also served as an acolyte for several years in the church. He came to the United States at age 18 in 1967 to stay with his grandmother in Brooklyn. Two years later he would meet the love of his life, Eleanor, begin a 46-year marriage and start his 41-year career at NBC radio and television.

My younger brother, Jason, and I felt he was the quintessential father. To me, my father's finest qualities were his patience and his ability to laugh, both of which were rooted in his faith in God. There was no obstacle too big that could not be overcome with faith and prayer. It's difficult to imagine him not being around or hearing his voice or his bellowing laugh. He had an inherent ability to listen, absorb and offer a point of view based on a quiet, measured wisdom. I will miss talking to him about all things worldly and celestial.

I know my life is a bit emptier today without my dad, but I find comfort in knowing he lived his life as the Lord intended and he is now in God's eternal embrace.

Condolences may be sent to the family at
502 Cumberland Avenue #12
Teaneck, NJ 07666



**George Bushell, Mike, (unknown)
Ron Hitzler and Dennis Barnes**

*Tributes to Silent Microphones***Remembering John Zacherle****By Audrey Marshall**

Sometime around January, 1959, I started watching “Zacherley at Large”, a late-night horror-movie show on WABC-TV with a comedy twist, and was intrigued by the zany antics of its host.

In February, 1959, Zacherley announced the Transylvania Art Festival, and asked viewers to send him pictures. I entered and won! Evidently my picture captured his attention among the hundreds from his teen and pre-teen fans. I was in my 20s! (Here I must pause and explain about the name on my entry. Before I married Jack Marshall my name was Audrey Halbig, a name I thoroughly disliked; therefore everything I sent to Zacherley was signed by Cathy Hart, a name I thought was cute and pretty!)

A week later, I received a letter from Zacherley with a silver dollar—the Grand Prize! He added that the parodies and verses I sent were “absolutely delightful”. He said he was planning to do a show with humorous music and he would use some of them.

In March, I wrote both words and music for a song, called “A Letter to Zach”. I had it recorded at a small studio on West 54th Street for the enormous cost of \$50. On April 10th, I went to the WABC-TV studios at 7 West 66th Street, along with my friend, Rosemarie (to give me courage), and asked to see Zacherley. My name, Cathy Hart, got us in. Then, suddenly, there he was: sans makeup, a tall, very handsome 40 year-old man. After giving him the demo, then having a tour of the “crypt” and seeing into Isobel’s “coffin” filled with newspapers and some old shoes, he took Nancy, his Production Assistant, Rosemarie and I out to dinner at the Cafe des Artistes around the corner on 67th Street. After obtaining clearance from the ABC lawyers, my song was played on the show on May 23, 1959.

John and I kept in touch throughout the years. When I was working at NBC we frequently met at the lunch counter in Cromwell's drug store. When he did a Halloween guest spot on *TODAY* he suggested meeting me in Cromwell's in costume! Once he surprised the whole office and me by dropping into Mimi Hoffmeir's desk in Program Analysis where I was working, long before my time in the TV Net Sales or Advertising departments. How he found it, I don't know—there was no Cathy Hart in that office! Sometime after I married Jack I told John I was really Audrey Marshall.

John had a wonderful time as my guest at the 2011 Peacock North Luncheon. So many former fans and friends stopped by to talk with him. The last time I saw him was at the PN Luncheon in 2014. We had a real heart-to-heart talk, and he sadly admitted “I should have married”. I had an answer to that, but decided to leave it unspoken. John Zacherle died October 27th in New York City at age 98.



Tributes to Silent Microphones

Gwen Ifill



Gwen Ifill, a groundbreaking journalist who covered the White House, Congress and national campaigns during three decades for The Washington Post, The New York Times, NBC, and, most prominently, PBS, died on November 14th at a hospice in Washington. She was 61. The cause was complications of uterine cancer, her brother Roberto said.

In a distinguished career, Ms. Ifill was in the forefront of a journalism vanguard as a black woman in a field dominated by white men. She achieved her highest visibility most recently, as the moderator and managing editor of the public affairs program *Washington Week* on PBS and the co-anchor and co-managing editor, with Judy Woodruff, of *NewsHour*, competing with the major broadcast and cable networks for the nightly news viewership. They were the first all-female anchor team on network nightly news. Last spring, she and Ms. Woodruff were the moderators of a Democratic primary debate between former Secretary of State Hillary Clinton and Senator Bernie Sanders, reprising a role that Ms. Ifill had performed solo between sparring vice-presidential candidates in the 2004 and 2008 general election campaigns. She also wrote *The Breakthrough: Politics and Race in the Age of Obama*, a book published the day President Obama was inaugurated in 2009.

Speaking at a news conference on Monday, the president said, “Gwen was a friend of ours. She was an extraordinary journalist; she always kept faith with the fundamental responsibilities of her profession: asking tough questions, holding people in power accountable, and defending a strong and free press that makes our democracy work.” Ms. Woodruff, in a phone interview on Monday, described Ms. Ifill as “a fiend about facts” who “loved storytelling and loved helping people understand what was going on in the world around them.” She added, “For young women of color looking for a role model, she was it.”

Ms. Ifill had taken a month-long leave from her PBS programs this year without disclosing her medical condition. She went on leave again a week ago, missing election-night coverage. On Oct. 7, though, in an online column for PBS titled *The End Is in Sight*, she volunteered some parting wisdom for candidates that, unwittingly, might have proved prescient for Mrs. Clinton. “Once a candidate, they can no longer claim outsider status, and he or she begins to look more ambitious than chaste,” Ms. Ifill wrote. “Hillary Clinton was a popular secretary of state, but now she is just Hillary Clinton. There’s something about actually wanting a thing that makes voters think less of you.”

The daughter of Caribbean immigrants, Ms. Ifill said she had known since she was 9, growing up in the tumultuous 1960s, that she wanted to be a journalist. “I was very conscious of the world being this very crazed place that demanded explanation,” she recalled in a 2011 interview with the Archive of American Television. “I didn’t see a whole lot of people who looked like me doing it on television,” she added, but “you get used to being underestimated.” “I got my first job by exceeding expectations,” she said. And she kept going: “This is the way it is. How do I get around it, get through it, surprise them?”

Gwendolyn L. Ifill (she loathed her middle name and refused to reveal it) was born on Sept. 29, 1955, in Jamaica, Queens, to the former Eleanor Husband and Oliver Urcille Ifill Sr., an A.M.E. minister.

With her father being periodically reassigned, she grew up in several places — Queens, Staten Island, Manhattan, Buffalo, Pennsylvania and Massachusetts — living in church parsonages and sometimes in federally subsidized housing. “I knew who these people were because they were me,” she said of her public housing neighbors.

Charlayne Hunter-Gault, a former *NewsHour* correspondent and a pioneering African-American journalist, said that she and Ms. Ifill, both daughters of ministers, were equipped with a moral armor “that served her and me well as we traversed roads not usually traversed by women who looked like us.” Ms. Ifill once said that being a preacher’s daughter also “means you always have to be good.”

In addition to her brother Roberto, an economics professor, Ms. Ifill is survived by another brother, Earle, a minister; and a sister, Maria Ifill Philip, who is retired from the State Department.

She graduated in 1977 with a Bachelor of Arts degree from Simmons College, an all-women's school in Boston, where she majored in communications. After an internship at The Boston Herald-American, she wrote about food there before reporting on education in the aftermath of the tumult over busing to desegregate schools in Boston. Politics, she learned, pervaded every aspect of public policy.

Joining The Baltimore Evening Sun in 1981, she was assigned to report on local politicians — most of whom, she said, she found to be committed to public service. She left The Evening Sun in 1984, hired by The Washington Post, and covered her first presidential campaign for that newspaper. As a neophyte, she was usually assigned to losing candidates who, aware of her specialty, were none too happy to see her coming. Ms. Ifill joined The Times in 1991, becoming a White House correspondent and covering Bill Clinton's 1992 presidential campaign. In 1994, Tim Russert recruited her to cover Capitol Hill for NBC. On her first assignment, she forgot to take a cameraman along. In 2004, she moderated the debate in which Senator John Edwards criticized Vice President Dick Cheney's former employer, the Halliburton Company, prompting Mr. Cheney to plead, "I can respond, Gwen, but it's going to take more than 30 seconds." "Well," Ms. Ifill replied, "that's all you've got." She was also credited with raising an issue that more conventional moderators might not have: the rate of AIDS deaths among black women in America. Neither candidate was prepared to respond.

In 2008, some supporters of Gov. Sarah Palin of Alaska suggested that Ms. Ifill might be biased in favor of Senator Joseph R. Biden Jr., Mr. Obama's running mate, because she was writing a book about Mr. Obama.

Other Republicans, though, defended her as objective, before and after the debate. James Rainey wrote in The Los Angeles Times that Ms. Ifill had "reached a high standard for reason, fairness and class." (Queen Latifah played Ms. Ifill when *Saturday Night Live* lampooned the debates.) "My job as a reporter," Ms. Ifill explained, "is not to know what I think."

She joined *Washington Week* and *NewsHour* in 1999. Her 2008 campaign coverage earned her the George Foster Peabody Award. In 2012, she was inducted into the National Association of Black Journalists' Hall of Fame. Last year, she received the Fourth Estate Award from the National Press Club. She was scheduled to receive the John Chancellor Award for Excellence in Journalism from the Columbia University Graduate School of Journalism this week. Her proudest moment, she said, was in 2011, when she found herself surrounded by civil rights luminaries as M.C. at the dedication of the Martin Luther King Jr. Memorial on Independence Avenue in Washington.

Ms. Ifill saw herself more as a reporter than as a news anchor, program host or moderator. She was reluctant at first to be installed behind a desk in a studio. "I loved covering presidential politics not so much because of the candidates, but because of the people it allowed me to talk to," she said. Would she ever have wanted to become a candidate herself? No, she replied. "It's much more fun to watch and to ask than to actually have to account for your behavior."

By Sam Roberts © The New York Times, November 14, 2016



*Tributes to Silent Microphones***Jay Miller**

Julius Jay Miller, 90, passed away at his New Rochelle home in the early morning of October 24th. He is survived by his wife, Alvia, daughters Vicky, Meredith, and Sarah, sons-in-law Lance, Bruce, and Aaron, and his grandchildren Mallory, Jordan, Dillan, and Ethan, all of whom brought him tremendous joy.

He had a long and satisfying career for 40 years as a Television Director for NBC, where he spearheaded the interview news program *Live at 5*. One of his favorite projects was working on the Thanksgiving Day Parade where he directed the remote talent.

After he retired from NBC he was an Associate Professor of Broadcasting at Iona and Cable Coordinator for the Town of Scarsdale. In his New Rochelle community, he served as President of the Bayberry Association and Head of the Pool Committee. Some referred to him as "Mr. Bayberry".

Jay was born in Vincennes, Indiana. After serving in the Marine Corps during World War II he attended Indiana University and received a Master's Degree in Communications.

He will be missed.

Published in © The Journal News on Oct. 26, 2016.

Condolences may be sent to the family at
125 Highbridge Road
New Rochelle, NY 10804-3440

Jay Miller Remembered by Bob Newman

A bunch of folks who worked with Jay knew he was born Julius, and some of us occasionally called him Julie -- but kidding affectionately, without nastiness. I certainly knew because I was administratively his boss for a while at the local station, though those who knew Jay understood the reality of *that* situation.

Jay was a terrific father to the two daughters he had when we first met, and had to have been an excellent husband to Alvia, given their life together and progeny in later years.

The most significant memory I have of Jay resulted from four of us from Channel 4 taking a house in the Hamptons for the summer of 1973: Jay, John Micale, Vince Bailey and me. One afternoon, when some of us were exiting the beach, John and Jay noticed that a young lady was having trouble with her bicycle. Since that was also my means of transport at the time, John, with a meaningful assist from Jay, pushed me into helping her out. At our subsequent wedding, at which both John and Jay (as well as Alvia) were present, Vivien pointed out that they *literally* pushed me into what was to become a lifelong relationship. We can never forget that.

Speaking of later years, Vivien was amazed to learn Jay's real age; never would have suspected that he was significantly older than us. And, if you saw him in action at the semi-weekly bridge games with John, Walter Bougades and me, he was just one of the fellas.

*Tributes to Silent Microphones***Hank Hamlette**

Hank V. Hamlette, former NBC radio and television engineer, passed away on October 14, 2016.

From the McDonald's 2015 Black Media Legends and Trailblazer citation :

Hank, a true pioneer in the broadcast industry, has been at NBC News for more than 40 years. He has been behind-the-scenes for his entire career, yet his technical and institutional knowledge has been invaluable for all who have had the pleasure to work with him. He is also knowledgeable in NYC history, culture and music as well as culinary endeavors.

He was born and raised in Harlem, NYC. He started in Local Radio – 66 WNBC in August of 1971 as audio tape editor for live shows as well as “actualities” for upcoming news and public affairs shows. He also played records and jingles for disc jockeys during their shows.

In 1975 he worked with producers at NBC Network Radio, cutting packages for hourly newscasts. He received his FCC license for radio-telephone communications. Among his career highlights was the radio coverage of the DNC and RNC Conventions. In 1987 there was a NABET strike and when it was over so was radio at NBC. Hank started working for TV Network News, where he learned lighting for the *Today* show.

Hank, after leaving *Today*, began work at WNBC-TV's EJ department as a vacation relief video editor. In 1991 Hank teamed up with Sportscaster Len Berman on the award-winning series *Spanning the Globe*. Hank held this position for 12 – 13 years. During this time he also worked with many anchors and correspondents such as Sue Simmons, Chuck Scarborough, Pat Battle, David Ushery, Michael Gargiulo, Darlene Rodriguez, Bruce Beck and the late Jon Noel. He became an EJ Edit Supervisor, where he oversaw all the video tape elements for the 5, 6 and 11pm newscasts. Hank enjoyed supporting and mentoring the younger journalists and producers at WNBC.

Producer Lauren Fairbanks says of Hank, “He was kind to this young tape producer, who was looking for video that was shot by WNBC, for my (network) *Nightly News* broadcast. His (local) show was airing before mine, but he took the time to help me. I never forgot his kindness.”

As the technology changed, Hank learned non-linear editing, working on the Avid computer-based system, a huge change from conventional videotape.

Hank became a Capture Manager, someone who scheduled recordings for the Network News editing area, which include these shows: *Today*, *Nightly News*, *MSNBC*, *NBC Sports*, and *SNL*. Hank continued doing this until he became ill in August 2013. He retired at the end of 2014.



WNBC Reporter Tracie Strahan wrote:

Giving Gratitude for the life of an overall "good guy." Hank Hamlette made a NYC newsroom less intimidating and a whole lot more fun in his 40 years at NBC. I was thrilled to not only to receive a Black History Month accolade a couple of years ago, but to be honored with HIM! We lost Hank Friday and while it hurts, I know I'm so darn lucky to have known, learned & shared a lot of laughs with him! Share a joke with a friend and listen to some cool jazz in honor of my friend Hank!

Tributes to Silent Microphones

Grant Tinker



Former NBC chairman-CEO Grant Tinker, a revered producer and executive who founded MTM Enterprises with Mary Tyler Moore and later rose to the challenge of taking NBC from last place to first, has died. He was 90. Tinker died November 28th at his home in Los Angeles. NBC's *Today* was the first to report the news on Wednesday.

"Grant Tinker was a great man who made an indelible mark on NBC and the history of television that continues to this day," NBCUniversal CEO Steve Burke said. "He loved creative people and protected them, while still expertly managing the business. Very few people have been able to achieve such a balance. We try to live up to the standards he set each and every day. Our hearts go out to his family and friends."

The poised, avuncular Tinker's television career spanned almost half a century, from its inception through the 1990s. He usually took the high road on most of his projects. In an industry replete with behind-the-scenes machinations, his working relationships, both as a producer and an executive, were relatively strife-free.

Two of Tinker's four children, sons Mark and John Tinker, are active in the TV biz as producers and directors.

"My father set the bar high both as a television executive and a father. I never heard anyone speak of him with anything other than respect and admiration. I'm proud to be his son and especially proud of the legacy he leaves behind in business and as a gentleman," said Mark Tinker, who is an exec producer on NBC's *Chicago PD*.

At NBC, Tinker was known for his famous dictum: "First be best, then be first." That mantra was put into practice when Tinker and his legendary programming chief Brandon Tartikoff stayed the course with shows such as *Cheers* and *Hill Street Blues* even when they were at the bottom of the Nielsen rankings. Tinker's philosophy was to hire the top creatives and let them work without interference from the suits. Many latter-day multi-hyphenates including James L. Brooks and Steven Bochco got their start writing for him.

Under Tinker's leadership from 1981 to 1986, the ailing NBC network was revived, paving the way for the sale of NBC and its parent company RCA to General Electric in 1986. Bob Wright succeeded Tinker as NBC chairman following the sale to GE. Tinker replaced Fred Silverman at the top of NBC. NBC's profits had been cut in half during Silverman's three-year reign, and Tinker methodically and brilliantly turned it all around. He stuck by such slow starters as *Cheers* and *Family Ties* and nurtured them into profitable, long-running hits. In his first year, NBC's profits jumped from \$82 million to \$108 million, even though the network was still in the ratings cellar. The next year, NBC scored a major hit with Stephen J. Cannell's action-drama *The A-Team* but also brought aboard *St. Elsewhere*, a hospital drama (produced by Mark Tinker) that took some time to catch on. Other winners were *Remington Steele* and *The Golden Girls*. The breakaway success, however, was *The Cosby Show*, which debuted in 1984. It reinvigorated the sitcom form and became one of the biggest hits in the history of television. Tartikoff, the master programmer and Tinker's right hand, died of cancer in 1997 at the age of 48. Other popular NBC shows during the Tinker era included *Highway to Heaven*, *Knight Rider* and *Miami Vice*, with its stylistic breakthroughs. By 1986, NBC was back in the No. 1 slot.

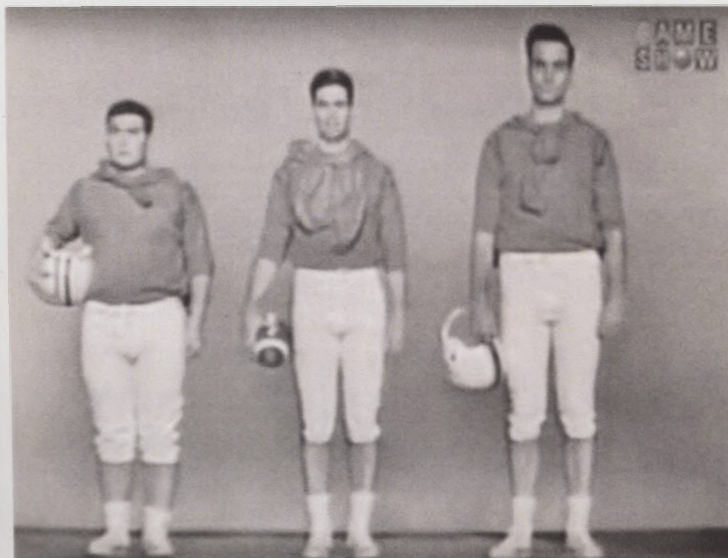
Born in Stamford, Conn. in 1926, Tinker graduated from Dartmouth in 1949 and joined the NBC radio network as a management trainee soon thereafter. Upon completion of the three-year training course, he was appointed operations manager at NBC; he held the post until 1954, when he joined Radio Free Europe. [After several positions in the advertising world he was hired back by NBC] in 1961 as a general program executive in television and then, quickly, VP. He oversaw He moved to Los Angeles to oversee West Coast production for five years. He resigned in 1967 to join Universal as a VP and then moved to 20th Century Fox.

In addition to sons Mark and John, Grant Tinker is survived by his wife, Brooke Knapp, a sister, two other children from his first marriage to Ruth Byerly, Michael and Jodie, and 10 grandchildren.

Adapted from a report by Richard Natale, © Variety November 30, 2016. Cynthia Littleton contributed to this report.

We Get Letters and Pictures

Randy's TV Debut



Peacock North member Walter Ryan spotted this complete *To Tell The Truth* show from December 7, 1964. The first challenger was a college football player with an unusual claim to fame, and one of the impostors was our own Randy Wands. The panel was stumped, all four of them voting for the wrong guy!

You can see the show at <https://www.youtube.com/watch?v=3fDrPrk6Lyw>

Randy recalls the event:

My brief step into show-biz sure made me realize I wanted to be on the viewfinder side of the camera. I studied for three weeks, for all the possible questions the panel could ask and never asking one.

Fresh off the Page staff I was assigned to the Johnny Carson and Jack Paar Shows with dressing room keys and assignments. Then I got to know the TOPS/facilities managers in Room 670. (Boy, do I have a few stories, but better left untold.) That's where this appearance got started with meeting the Goodson/Todman gang.

I love living back in Texas with summers at home in France. We're about to celebrate our second wedding anniversary and my 76th birthday.

Best wishes,
Randy



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Your contacts:

Marilyn Altman

Lenny Stucker

Joel Spector, Bambi Tascarella

(Peacock North Editors)

Sharon Stucker, John Fider

(Membership Coordinators)

E-mail: peacocknorth@yahoo.com

Mailing Address:

PO Box 112

Rowayton, CT 06853

**We have so many new members
that we have given them their own page
inside the magazine.
Please see page 3 for names and details!**