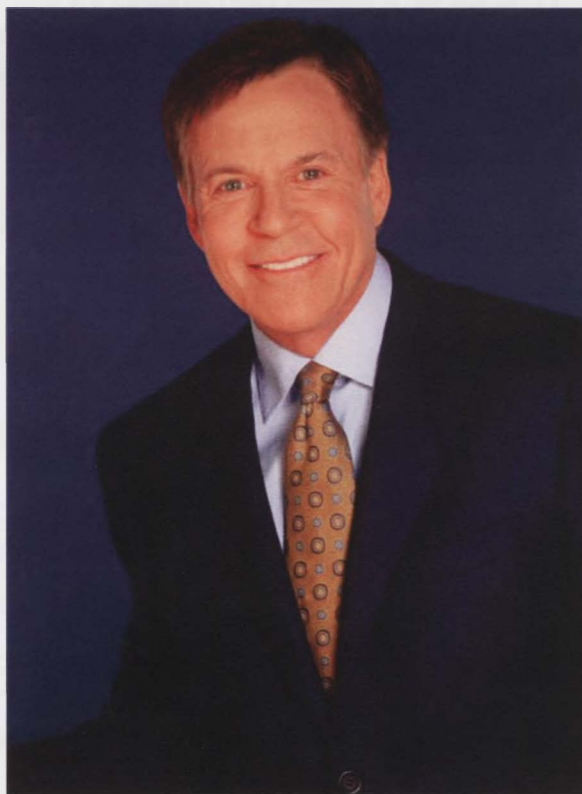




Bob Costas is Guest Speaker at 2017 Spring Luncheon



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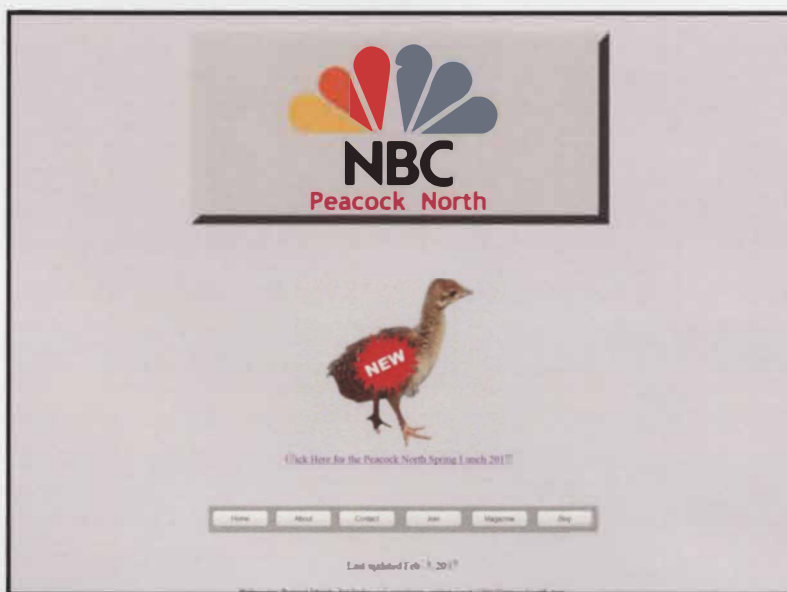
Hello All,

I hope everyone is faring well in this Brave New World.

Great news for us, Bob Costas will be our guest speaker for a return visit! I am thrilled! People have already started booking early to ensure their seat(s). It promises to be a luncheon of good humor and great memories. On a personal note, Bob is such a *mentsch*! He is always present for the people who surround him behind the cameras and in the control room. He is extremely giving of his time and I for one cherish him, as we all do.

On a second note, we have (finally) updated our website thanks to adding our very own Webmaster, IT wizard and overall good guy Richard Munde. His oversight and hard work has been key to this update and makes us look like we belong in modern times. AND, it has chimes, of course.

Visit our website at: www.peacocknorth.com.



For all of my NBC News buddies, I thought you would be getting a respite after the elections. Well, strap in, you are in for a whirlwind and everyone at Peacock North, especially me, will be watching and hoping you get a chance to sit down and rest!

On a sad note, we recently learned about the passing of Cliff Adkins, a retired top-flight Cleveland-based news film cameraman, but not in time to do his memory justice in this edition. We will honor him in the next PN magazine.

And now for 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**

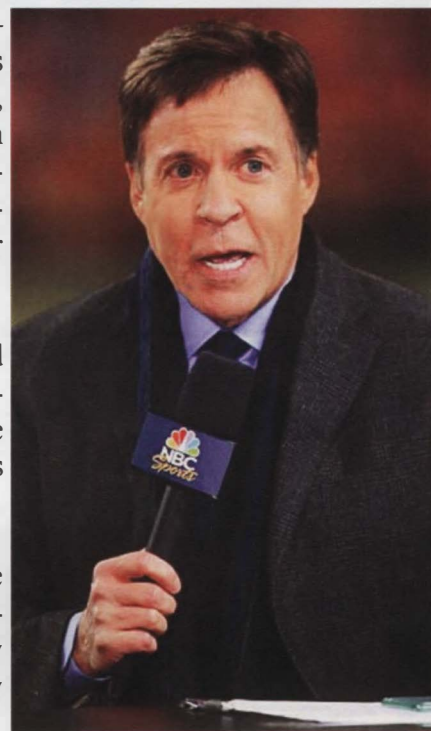
What's Now!

SAVE THE DATE!
PEACOCK NORTH 2017 SPRING LUNCHEON
WILL BE AT SARDI'S
SUNDAY, APRIL 30TH FROM NOON TO 3 PM.

Bob Costas, our Spring Luncheon Guest Speaker, has won 27 Emmy® awards – more than any sports broadcaster. His versatility has been recognized with awards and nominations in the categories of hosting, play-by-play, writing, journalism, news, and entertainment. He is the only person ever to have won Emmy's in news, sports, and entertainment. His news Emmy® was awarded for his 2011 interview with Jerry Sandusky, the central figure in the Penn State scandal. His entertainment Emmy® came in 1993 for his acclaimed late night program "Later with Bob Costas."

Bob's peers have named him the "National Sportscaster of the Year" a record eight times, and in 2012, he was elected to the National Sportscasters and Sportswriters Hall of Fame. Also in 2012, Bob was selected for the Walter Cronkite Award for distinction in journalism. He and Al Michaels are the only sports broadcasters to be so honored.

From the "Baseball Game of the Week" in the 1980s, through his hosting of the Olympics, the late night interview program "*Later... with Bob Costas*," his programs on HBO, and more, Bob has been a prominent part of the coverage of every major sport over the past three decades. His thoughtful commentaries on a variety of issues have established him as one of his generation's most distinctive voices.



The 2016 Rio, Brazil Summer Olympic Games were Bob's 12th for NBC. Additionally, he has hosted seven Super Bowls, and has been part of the coverage as either play-by-play announcer, or host of seven World Series, and ten NBA Finals. Bob has been a prominent part of NBC's presentations of other major events, including the Kentucky Derby, Preakness, and Belmont Stakes, as well as the U. S. Open Golf Championship.

Beyond NBC, Bob's work with HBO, and Major League Baseball Network have drawn widespread praise. In 2000 Bob's book, "Fair Ball, a Fan's Case for Baseball" spent several weeks on the New York Times best seller list. His collaborations with Joe Garner on a series of coffee table books and audio sports histories have also been best sellers.

Currently, Bob hosts NBC's "Sunday Night Football," continues to be the prime-time host of NBC's Olympic coverage, while also contributing to NBC News programs such as "Nightly News" and the "Today Show." At MLB Network, Bob has been able to return to his first love, baseball – contributing interviews, commentaries, and play-by-play to the network.

Bob is a native of Queens, New York and grew up on Long Island. He attended Syracuse University in New York, where he majored in communications. He began his professional career at WSYR-TV and radio in 1973 while studying at Syracuse before joining KMOX radio in St. Louis in 1974. He has been with NBC since 1980.

What's Now!

“Making It on My Own,” With Mary Tyler Moore as a Guide

By Jane Pauley



Can I finally admit that my role model was a sitcom character? Mary Richards — played to perfection by the beloved Mary Tyler Moore — was more than a role model, she was a template. Even in fashion and home décor — my choices mimicked hers. Mary Tyler Moore had shown up just when everything about women's lives was about to change. Her show debuted in 1970, when I was 19, still in college and not imagining a career in television — or a career in anything. But two years after Mary first joyfully threw her tam hat up in the air and joined WJM-TV in Minneapolis, I began my television career in a city also ending in 'apolis. That part is coincidental, of course — but my home? Mary lived in a studio apartment with a pullout sofa bed, and not coincidentally so did I.

And if my apartment was not quite so charming, it wasn't for lack of copying. I didn't yet have a style of my own, so whenever possible I borrowed Mary's. A few years later, when to outward appearances, I was making it on my own, I was on the cover of Chicago Tribune magazine holding a flea-market find — a large gold number “5” — for Channel 5, my new broadcast home. But in truth, the inspiration was Mary. She had a big gold-toned “M.” It was affixed to the wall, part of the furniture, just like her highboy chest of drawers. I also had one of those. In Chicago, I moved up into a one-bedroom condo in a high rise. Mary had also moved out of her studio and into a condo where she gives herself a housewarming. Her parties — this was a running gag — were always dull. Sitting alone on the floor after her last guest has left, she surveys her modern new home and says, “I HATE IT.” I loved her for that.

The '70s were my formative years, and when my career got way out ahead of me, I still had Mary to fill in some gaps. We viewers were never given a peek inside her walk-in closet, but Mary would walk out of it in one cute outfit after another; usually a smart knit. I gravitated in that direction, too — if not with the same effect. For my farewell show in Chicago, on the eve of my debut on the “Today” show, I chose a knit ensemble in alternating wide stripes of brown, orange and white — possibly inspired by the colorations of a clown fish. I was thinking of Mary. Not long after, Tom Brokaw looked at me across the anchor desk one morning and said, “Burn the dress.” Not Mary's fault.

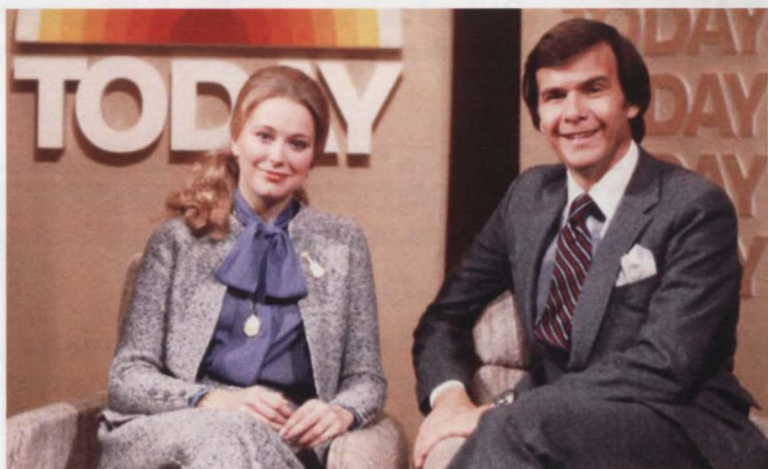
I'm sometimes described as a “pioneer” in broadcast journalism — which is preposterous. The chair I settled into in 1976 had been recently vacated by the real thing, Barbara Walters. Barbara was indisputably the highest-ranking woman in television news at that time, but she was not the best known or most beloved. That distinction belonged to “Mary.” “The Mary Tyler Moore Show” started several years before two words, “and women,” were inserted into an F.C.C. affirmative action clause pertaining to television station hiring. That might have helped women like me get a job, but Mary Richards may already have opened as many doors; she had made a woman in the newsroom seem normal.

Mary was ahead of her time, but not too far. She was not superwoman; she was someone you could be. She was someone you wanted to be. Mary was plucky, but not driven. When starting a new life in Minneapolis, she was just looking for a job, not a career. And though uncommonly beautiful, Mary made it O.K. to be dateless on a Saturday night — which I often was. (I wasn't alone. On Saturday nights, as Oprah recalled, she would put the conditioner in her hair during “The Bob Newhart Show” and rinse it out before “Mary.”)

Mary Tyler Moore, was “our Mary.” She was the right woman at the right time. And I loved her for it.

Jane Pauley is the anchor of “Sunday Morning” on CBS.

© The New York Times - January 26, 2017



*What's Now!***Women's March 2017**
By Marilyn Altman

For all of us “women of a certain age” Jane Pauley's article about the Mary Tyler Moore Show strikes a chord of memories and depth. After all, who didn't love Mary Richards? Ms Pauley stitched together a timeline of women's history, specifically in the broadcast business, which I recognize distinctly. It was my history, our history.

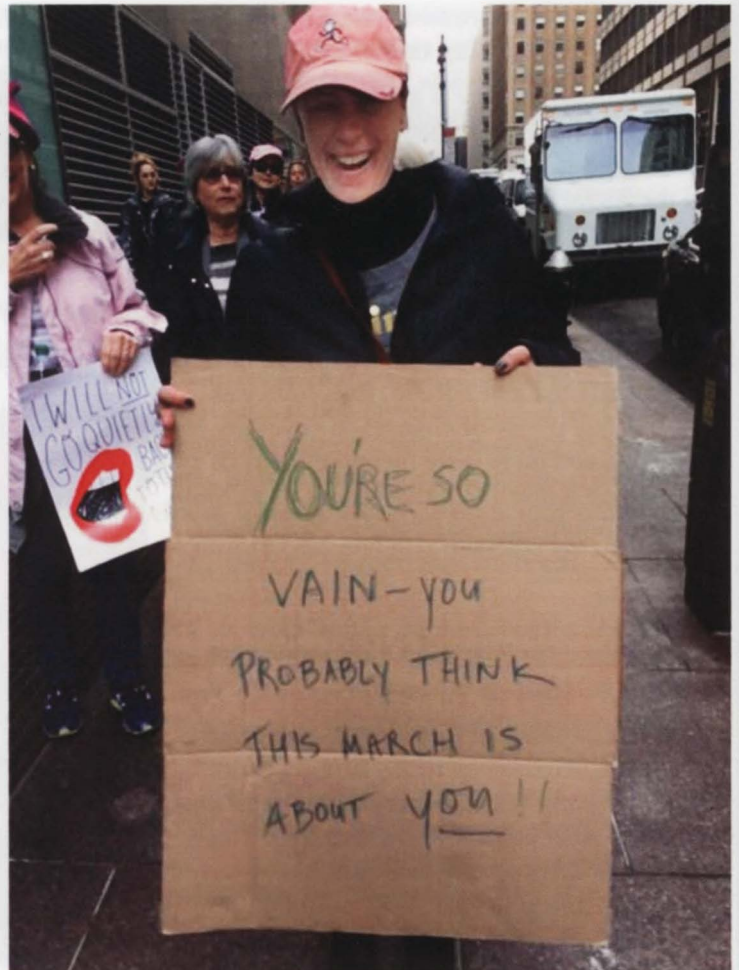
The 1970's were the formative years for women to start entering the workplace. It would take a while, a generation or two, but it stuck. I have observed that everything in life which is worth changing takes that long. I, among many of you, was the product of those two little words, “and women”, as Ms Pauley quoted from the FCC affirmative action clause, which altered hiring practices in television. It changed everything forever. I went from never getting in the door for an interview to finally getting an interview with a man from WNEW-TV who would notice my college degree in political science, my bust line and my First Class FCC license, not necessarily in that order. Ladies, you remember that chest level stare!

When I first started working in control rooms in 1975 I was usually one or one of two women in that group; the studio crew usually had none nor did the back deck. But around 1976-77 you would start to see the female in front of the cameras as well as behind them. The range of producers, editors and writers started to take on a more feminine coloration.

I became a Technical Director of the *Today* show in 1980, and, like Jane and Mary, I went out and bought a new wardrobe to match my new position of authority and responsibility. I did not go for the knit ensemble; suits were my thing - wool, seersucker, some with slits up the side to make it a bit sexier. HA! I was groundbreaking! The truth is, we all were.

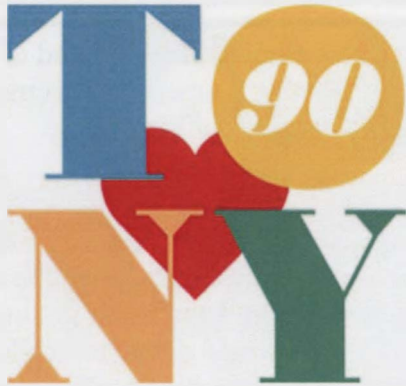
And now to where that thread has led us, the Million Women March on January 21st. 40 years after Jane Pauley and I both started working at 30 Rock the impact women have had in the workplace is profound. The international magnitude of those rallies speaks volumes about the unwillingness of women to roll back the clock. We have gone from being the girl (fill in the blank) to being the woman (blank). Our seat at the table was earned and we now have track records. The women at the table are not just us but our daughters and granddaughters, and their acceptance as “normal” is our victory. It is actually a victory for everyone in society.

I leave you with my favorite sign from the NYC Women's Rally. I marched specifically for women's health rights and to support a higher level of discourse in politics. This is from one of the women in my group, I hope Carly Simon is laughing.



Peacock Profiles

Jerry Foley Directs Tony Bennett NBC Special



Marilyn Altman: First of all, what a great gig! Tony Bennett is not just a national treasure, he is one of my personal heroes having marched with MLK back in the heyday of the civil rights movement. He is also the reason I went to the Copacabana....twice! How was it to work with such an icon?

Jerry: "Icon" is sometimes handed out a little too freely but when you get up close to Tony Bennett you understand exactly what that means. The guy sets the standard for how to perform and how to behave. He's such a cool guy and so respected by everyone he comes in contact with, that what could have been a difficult and complicated shoot was actually smooth and relatively stress-free. Tony surrounds himself with warm, generous people and the atmosphere reflected that. I was also provided with the best of everything - a beautiful set, an amazing 37-piece orchestra, "A" list performers, an elite camera crew and Radio City; Try screwing that up.

You had quite a cast for this show. How much rehearsal time did you have for each artist?

Rehearsals were tight at 45 minutes for most acts and I had to lobby to get that up from the original schedule of 30 minutes. We were supposed to have a full dress rehearsal but somehow that never happened. The good news is, people like Michael Bublé and Lady Gaga know what they're doing, so 45 minutes was fair. It also helped that the audio crew was used to doing some of the biggest shows in the world so we didn't spend a lot of time ringing out mics or trying to figure out "where the buzz is coming from". Add in the fact that the orchestra members were amazing session players and live performers themselves.

Radio City is an incredible venue. The history, the beauty, the amazing facilities and vastness of the theatre. How did you feel about working there?

Working in Radio City is a fantasy experience: you float through it. The view from the stage causes most people to go silent. There's nothing you can say that captures what you're looking at. What happens on the stage is also humbling. Everything is on such a large scale. The space is incredibly deep and incredibly high. These tremendous set pieces fly in and out like it's nothing and the Radio City crew is all about speed, precision and collaboration. They're totally invested in what you're trying to do. They'll take a shot at your wildest request without judgement and chances are it's something they've already done a hundred times.

How many cameras did you use? Was everything iso'd? What format did you record in and/or archive in?

By the end of pre-production we had 15 cameras; 5 Hard, 3 Handhelds, 2 Jibs, 1 Techno Crane, 1 Tower Cam, 1 Dolly Camera, 1 Steadicam and 1 Robo. Everyone was iso'd so I had plenty of chances to cover my bad decisions...and there were plenty of them. We mastered on KiPro file based recorders at 1080i HD. Post production was done in Avid Media Composer. The show was delivered to NBC via file transfer.

Did you have fun? Will you do more of these for Tony Bennett or others?

The whole experience was a career highlight and I couldn't more grateful. There was a lot of good work coming from every level. Even John Pinto had a few good shots! There were plenty of laughs and always an awareness that we were part of something special. With a little luck I might get to do it again although I'm not sure if Pinto will be on the next one.



*What's Now!***Drone Fleet Opens Super Bowl Halftime Show**

The best Super Bowl halftime shows leave indelible memories, and this year Lady Gaga offered something new: An army of dancing drones, ducking and dodging over the Houston skyline, transforming from stars to a fluttering flag. It's probably the first time you've seen 300 drones flying in formation, but it's almost certainly not the last. The technology underpinning the *Intel Shooting Star drone system* is fascinating in and of itself, but its potential applications are even more so. The same drones that accompanied Lady Gaga will one day revolutionize search-and-rescue, agriculture, halftime shows, and more.

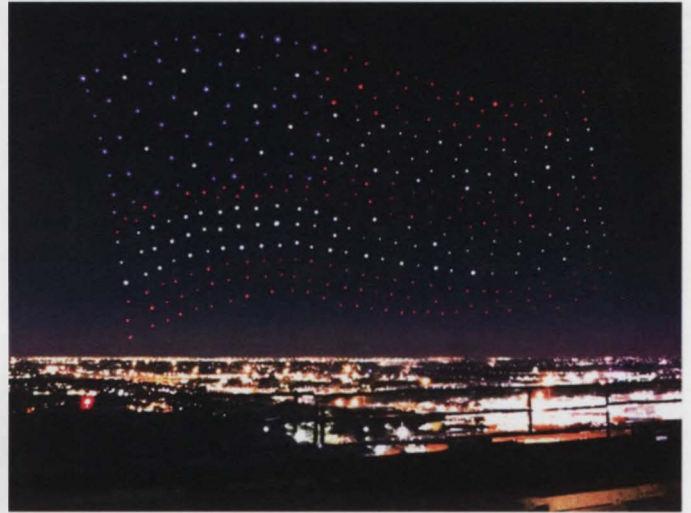
First, though, let's focus on the fun stuff.

Performing for a global audience of about 160 million or so people represents this drone platform's biggest stage, but Intel has done this before. The company's Shooting Star drone squad recently finished a three-week run at Disney World, and last year 500 synchronized drones flew in Sydney, setting the highly specific world record for "most unmanned aerial vehicles airborne simultaneously." Each drone is about a foot long square, weighs just over eight ounces, and sports a plastic and foam body to soften inadvertent impacts. They aren't as flashy as consumer quadcopters, which is just as well, because you're not supposed to notice them. Instead, you're supposed to notice the four billion color combinations created by the onboard LEDs, and the aerial acrobatics choreographed with meticulous coding. Each drone communicates wirelessly with a central computer to execute its dance routine, oblivious to what the hundreds of machines around it are doing. The system can adapt on the fly, too. Just before showtime, the computer checks the battery level and GPS signal strength of each drone, and assigns roles accordingly. Should a drone falter during the show, a reserve unit takes over within seconds. All of which is pretty cool in its own right. But making it work for the biggest television event of the year takes a whole different level of planning.

Students of Super Bowl security measures and FAA regulations may by this point have some questions. The government strictly forbids drones within 3.4 miles of Houston's NRG Stadium, after all, and the FAA limits on how high drones can fly in any circumstance, let alone above 80,000 or so people. How on earth did Intel get away with it? The short answer is, it taped the show earlier this week.

The long answer is worth exploring though, because it provides insight into the evolution of Shooting Star system and where it might go from here. Preparations kicked off in early December, when Intel's engineers started wading into the mind-numbing logistics of choreographing 300 dancing drones. Do they fly inside the stadium? How are they integrated into what Lady Gaga is doing onstage? Is the stadium's domed roof open or closed? "The whole halftime is a huge execution monster of an exercise," says Anil Nanduri, who leads Intel's drone efforts. Once Intel and the Super Bowl creative team understood the restraints, they started storyboarding the show. The team also required a dispensation from the feds—an especially tricky task given that NRG Stadium sits within Houston Hobby Airport's air traffic control jurisdiction, and that Intel and the NFL had just weeks to put it all together.

Synchronized programmable drones are entertaining for sure, but the technology offers far more practical, and potentially life-saving, applications. "I see them searching for a lost hiker with multiple drones at night with the right payloads looking for them," says Nanduri. "Or search and rescue efforts after a landslide, when it's hard to get people on the ground." There are commercial applications, too. Instead of sending humans to inspect hazardous areas of, say, a construction site, send a few dozen drones. And what better way to inspect hectares of crops than to outsource it to a fleet of quadcopters? All of this is at least a few away, though the drones did make for a memorable halftime show.

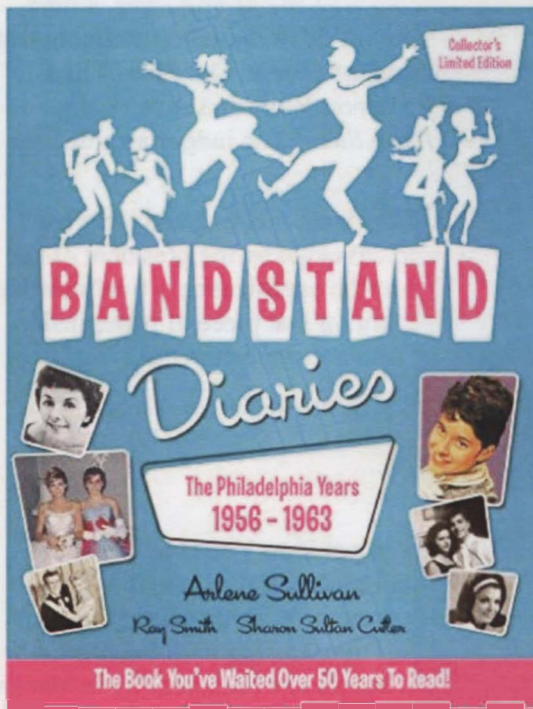


*Peacock History***NBC and Nixon in China Remembered by Hank Huestis**

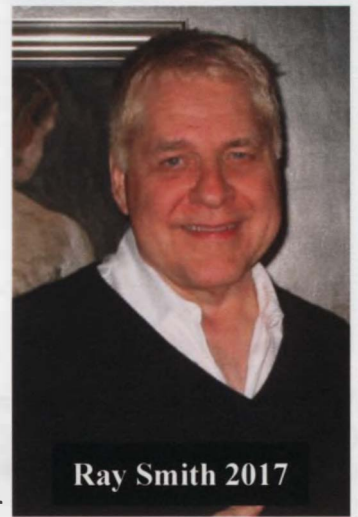
On January 29th, 1972 – forty-five years ago, 12 NBC technicians boarded a Boeing 707 headed for Peking, China to televise an historic visit by President Nixon. We were to stay one month in order to set up a TV studio and broadcast the event. It turned out to be the most exciting remote I ever did! In addition to performing our jobs, we were to go on many trips to places of interest in and around the city. We went to the Forbidden City, Ming Tombs, the Great Wall, a Chinese Opera and even an Acupuncture Hospital. There we saw actual operations using acupuncture as an anesthetic. We found the Chinese people we worked with, as well as the people as a whole, to be very friendly and helpful. The China we saw in 1972 was far different than what we see today. It was a drab and primitive place, far behind the western world. My how times have changed!



**We recognize Hank, Ernie Thiel, Vince Vacca and Joe Fiscina.
Please let Peacock North know if you recognize anyone else!**

*Author! Author!***Bandstand Diaries****By Arlene Sullivan, Ray Smith and Sharon Cutler**

Sixty-Five years ago a local afternoon dance show debuted in Philadelphia. It was called **BANDSTAND**. In 1957, a year after Dick Clark took over the show, it became **AMERICAN BANDSTAND**. It changed daytime TV. During the Philadelphia years (the show moved to Los Angeles in 1964), viewers got to know and love the kids who danced every day (the show was live, five days a week); they became known as *The Regulars*. Ray Smith, who has been with NBC for 50 years and danced on the show from 1956 to 1959, popular *Regular* Arlene Sullivan, and the project visionary and originator Sharon Sultan-Cutler have released

**Ray Smith 2017**

their new coffee-table book *BANDSTAND DIARIES, The Philadelphia Years 1956 to 1963*. For the first time in more than fifty years, fans of the show can find out what happened to their favorite *Regulars* after they left the show. Ray has written essays on Dick Clark, the show's creator Bob Horn, as well as his own recollection of his first days on the

show. Later this year, they will release a 60th Anniversary Edition. The book is available on Amazon.com and at Bandstanddiaries.com



Peacock Profile: Julia Sansevere, Media Star!



This whole ball of wax, producing and hosting my own radio talk show, got started due to being named Realtor of the Year for 2015 for Martin County, Florida, an award bestowed on me by my peers in the real estate industry, our version of the Oscar/Emmy/Tony.

The invitation to be a dancing star in the fall of 2016 in *Dancing with the Martin Stars*, a fundraiser for a local charity, was extended to me during the summer of 2016, based on attaining that distinction and other notoriety in the community - the good kind, of course! Our Sheriff had been invited to do the show in a prior year, so it was quite the honor. You can see my Latin Hustle on Facebook at *Julia Sansevere, Dancing with the Martin Stars!* The judges awarded me three 9's for my dance!

The most amazing thing is that last January I was in a Realtor business meeting and we were asked to write down three goals for 2016 to be kept in a sealed envelope by the president of the organization. I didn't open the envelope until December 2016 at the organization's final meeting of the year. I was shocked! I had forgotten what I had written, but on that piece of paper inside that sealed envelope were my three goals, which I had turned into accomplishments.

Without knowing what lay ahead for me last January, I had written:

- (1) Lose 25 pounds
- (2) Have my own talk show on YouTube
- (3) Get a new car

Well, I lost 30 pounds, created a radio show based on the dancing event and figured out how to put it on YouTube, and got myself a beautiful new Mercedes. I had completely forgotten what I had written down, so I couldn't believe these three goals had really come true! Beyond these three personal goals was a wonderful bonus fourth achievement. With the help of many generous friends and family I had raised over \$38,000, a record-breaking amount, on behalf of the *Dancing with the Martin Stars* event, to benefit the charitable organization Healthy Start Coalition, which ensures all babies are born healthy in Martin County.

So I'm thinking of what I want to write down for 2017. I hear Kelly Ripa is looking for a new co-host. Hey, you never know!

Please tune in to my show *The Martin County Difference*, a radio talk show with a heart, spreading positivity.

Wednesdays, 7-8 PM ET, live streaming at WSTUTV.com and LIVE on Facebook at *The Martin County Difference*.

On the radio at WSTU-AM 1450; on YouTube at *The Martin County Difference* after airing.

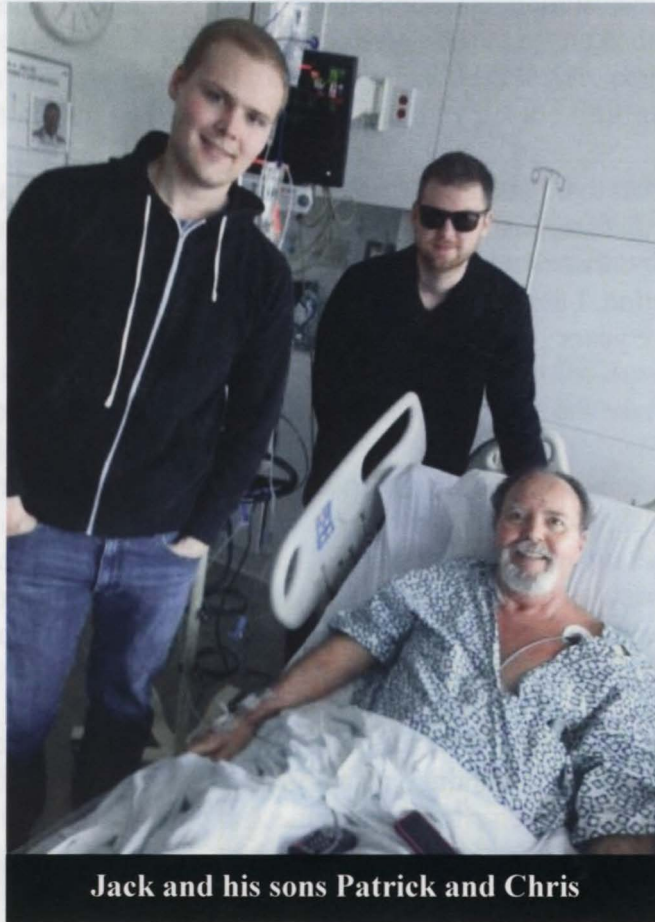
Join the show's Facebook Group at *The Martin County Difference* and get in on the conversation.

Please Like, Share and Follow the show on Facebook and Subscribe to its YouTube channel.

A Special Thank You goes to my wonderful husband Richard for his Emmy® Award-winning skills as my T.D, Audio and Cameraman.



Julia and dance partner Elliot Acosta in a publicity photo

*What's Now!***Chicago's Jack Sampsell Gets a New Lung!
Reported by Bud Ream****Jack and his sons Patrick and Chris**

Some of you may know that Jack Sampsell was in need of a lung transplant. He received a new left lung on New Year's Day at 6am.

Mary Pat Sampsell said it best on Facebook:

On New Year's Eve, we got a call from Cleveland Clinic, "We have a lung for Jack. Can you get to Cleveland on our medic plane by 11:30pm", "YES!", and we did! Jack is doing so well with his new "young" lung that he's being released this Monday or Tuesday and were moving to a house near CC for 5-7 weeks of post-op supervision.

HAPPY NEW YEAR INDEED!

I talked to Jack on February 21st and he is doing well. He and Mary Pat are staying in an apartment in Cleveland to be near the Cleveland Clinic. You can write to Jack at his email address:

Jack.Sampsell@iCloud.com

Life is Good!

*Peacock Profiles***Tom Brokaw: Learning to Live With Cancer**

For most of my adult life I have answered the question "Occupation?" with one word: journalist. I still do, but now I am tempted to add a phrase.

Cancer patient.

Three years ago, at age 73, I learned that I had an incurable cancer called multiple myeloma. At the time the statistical life span for patients with the disease was five years. That number has not changed, but I have. After three years of chemotherapy, a spinal operation that cost me three inches of height, monthly infusions of bone supplements and drugs to prevent respiratory infection, I am now almost as close to 80 as I was to 70 at the time of the diagnosis. I have lived 60 percent of those five years.

The cancer is in remission, and I take the word of my medical team that I am doing well and should beat the standard life expectancy. I still lead a busy professional and personal life. Biking, swimming, fly-fishing and bird hunting remain active interests — but in a new context. Even in remission, cancer alters a patient's perception of what's normal. Morning, noon and night, asleep and awake, malignant cells are determined to alter or end your life. Combating cancer is a full-time job that, in my case, requires 24 pills a day, including one that runs \$500 a dose. For me, bone damage brought persistent back pain and unwelcome muscle deterioration. Constant fatigue is a common signature of cancer patients, which separates them from healthy friends and family members. It is also what brings cancer patients together.

A younger family friend and I had been close since his preteen years. When he found out he had gastric cancer, we became even closer as we shared dark humor about our fatigue and frustration with the constraints on what had been carefree lives. His condition was much more serious than mine, but we avoided all that and worked instead via email on a project of common interest. His last message to me was, "Hey, I'm up to 17 percent oxygen without the tank." I have to compose myself before I write that he didn't make it.

Another friend and I got the news that we had multiple myeloma at about the same time. We were on a similar treatment track until she suffered a stroke and didn't recover. Her death was a blunt reminder of my new reality. Pre-cancer I would have been saddened by her death. With cancer, my grief was accompanied by another sentiment: "Good God, do I now have to worry about a stroke?"

Since multiple myeloma is more common among men of my age, I have a new generational cohort. A college athletic director in the Southeastern Conference, a pro football defensive ends coach, an admiral I met on an aircraft carrier in the war zone. We've become email pals, comparing notes on drugs, side effects, fatigue, treatments. Other patients write to volunteer their experience and inquire about my drug protocol. A man my age whom I recently met learned he had it in 2002 before the new treatments were available and he's doing well 14 years later. Hallelujah. Age alone puts me in my twilight years; and cancer only heightens that objective reality. Yet I am not consumed by the prospect of death. When it intermittently enters my consciousness it has an abstract quality. I can't quite get a grip on how this life might end.

No surprise. I've had a lot more experience living than dying. It's been a life of high highs and very few lows. There were some wrong turns along the way but no lasting damage. This cancer ordeal is by far the worst, though it has redeeming qualities.

Peacock Profiles

In the cancer ecosystem I became a traffic cop for others with multiple myeloma. “You may want to see Dr. X,” or “Let me make a call — maybe they’ll have room for you after all.”

I have also gained an appreciation for the doctors and laboratory technicians who spend their lives in tedious pursuit of a cure. Cancer-free people are blessed, but they are not always aware of the dedication, compassion and genius of those I’ve come to know who are daily engaged in the war against this elusive, pernicious enemy. They’re the students you tried to sit next to in high school biology classes, and they get too little attention or credit.

Whenever I engage in this kind of reflection I fault myself for not shifting into a lower gear. What happened to the sailing lessons, the calligraphy course, that short story I had hoped to publish? After a half century as a prominent part of NBC News political coverage I do not want to give up a place on the team during this momentous, if unsettling, year. Other decisions are not so clear cut.

Cancer fund-raising events? Yes, if the distance and demands are not onerous. But is it possible that NBC News coverage of the 75th anniversary of Pearl Harbor, two very long plane rides away, would not be at all affected by my absence? I think it is. Maybe it would be better if I just gathered our five grandchildren and we watched the occasion on television as I answered their questions. Then we would all go for Chinese food and plan our next get together.

Cancer, you’re not invited.

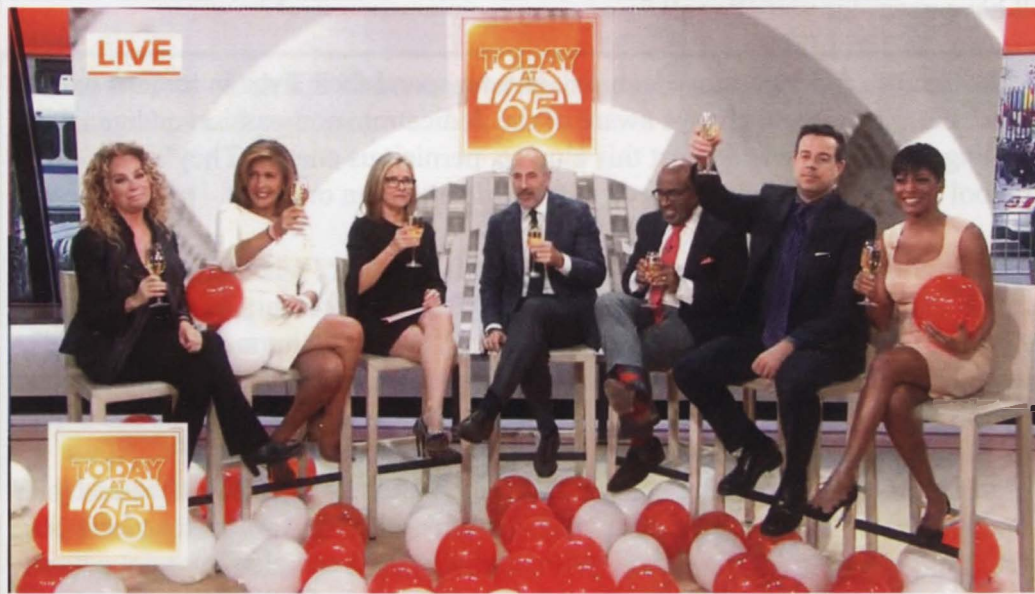
Tom Brokaw, a special correspondent for NBC News, is the author, most recently, of “A Lucky Life Interrupted: A Memoir of Hope.”

By Tom Brokaw, © The New York Times, October 1, 2016



What's Now!

January 14th: Today Show Celebrates 65th Anniversary



Today, also called *The Today Show*, debuted on January 14, 1952. It was the first of its genre on American television and in the world, and is the fifth-longest-running American television series. Originally a two-hour program on weekdays, it expanded to Sundays (a one-hour program) in 1987 and Saturdays (running for two hours) in 1992. The weekday broadcast expanded to three hours in 2000, and to four hours in 2007.

It was the brainchild of Sylvester L. "Pat" Weaver, Jr., who was

then a vice president of NBC.

[Ed. Note: Weaver's memo to his staff announcing the imminent premiere of the show is on the facing page.]

Weaver was president of the company from 1953 to 1955, during which time *Today's* late-night companion, *Tonight*, premiered. In pre-production, the show's proposed title was *The Rise and Shine Revue*.

When *Today* debuted, it was seen live only in the Eastern and Central time zones, broadcasting for three hours each morning but seen for only two hours in each time zone. Since 1958, *Today* has been tape-delayed for the five other U.S. time zones (Central, Mountain, Pacific, Alaska and Hawaii–Aleutian). Partly to accommodate host Dave Garroway's declining health, the program ceased live broadcasts in the summer of 1958, opting instead to broadcast an edition taped the previous afternoon. The experiment, which drew criticism from many sides, ended when John Chancellor replaced Garroway in July 1961.



Pat Weaver

Today was a two-hour program for many years, airing from 7:00 to 9:00 a.m. in all time zones except for Alaska, Hawaii, and the U.S. Virgin Islands, until NBC expanded the program to three hours (extending the program until 10:00 a.m.) on October 2, 2000. A fourth hour (which extended the program until 11:00 a.m.) was eventually added on September 10, 2007. NBC stations in some markets (such as WHDH in Boston, Massachusetts) air the third and fourth hours of *Today* on tape delay.

The *Today* program first originated from the RCA Exhibition Hall on 49th Street in Manhattan in a space now occupied by the Christie's auction house, just down the block from the present-day studio. The first set placed a functional newsroom in the studio, which Garroway called "the nerve center of the world." The barrier between backstage and on-stage was virtually nonexistent. Garroway and the on-air staff often walked through the newsroom set. Glimpses of the camera crew and technicians were a frequent occurrence, as were off-screen voices conversing with Garroway. Gradually, machines and personnel were placed behind the scenes to assemble the news and weather reports, and the newsroom was gone by 1955.

Peacock History

NATIONAL BROADCASTING COMPANY, INC.

INTERDEPARTMENT CORRESPONDENCE

TO All Members of the
News and Special Events Department

FROM Sylvester L Weaver, Jr

DATE December 7 1951

SUBJECT TODAY

Months of planning and preparation are now near an end. "T" Day is January 7th. At 7:00 A.M., our program "TODAY" will inaugurate a new era in television programming. These words mean what they say. "TODAY" is a big undertaking in every sense of the word. 7 to 9 A.M. will be no "Siberia" as one columnist surmised; it will be the Sun Valley, Palm Springs and Miami Beach of TV. You men and women of the NBC-TV News and Special Events Department will play a large part in this program. I want you to be the first to get the facts about "TODAY".

The news elements, a major part of the program, will be run by the News Department. Period. Here is a vast new responsibility, but with it come great opportunities. Once in a journalistic lifetime does a project of these dimensions come along. Your executives will determine who among you will be directly assigned to "TODAY", but they join with me to urge everyone of you to participate with your ideas and suggestions whatever your immediate assignment. It's a great challenge, but a department that can take everything from the News Caravan to the Rose Bowl in its stride is more than equal to it. Obviously, we must substantially increase our news staff to produce "TODAY". We are taking great care to see to it that all new hands measure up to the high standards of present personnel.

"TODAY" is in every sense a vast undertaking. It is a top priority program. I urge you to destroy any mental image you may have of just another morning program. We are building a program that will change the listening habits of this nation. We are setting standards that will bring distinction to every man and woman who joins in this project.

The proudest order of journalists has always been that select group who made the old "New York World" in its heyday. Now we are in an era where newsprint has lost its force to the electronic wonder of television. I have a commission for each one of you. It is simply this:

To make of TODAY not merely a good program but the finest news presentation in history. We have the resources. We have the opportunity. Now we go to work and do the big job.

Sylvester L Weaver, Jr

Peacock History

The NBC Parade of Stars



Above: Bob Hope, Red Skelton. Below: Jay Jostyn, Mr. District Attorney; Milton Berle



Ed. Note: Paul Lavalle (at left) was the musical director for many NBC Radio network programs, including *XY and Z*. His daughter, Suzanne, began working at NBC in 1969 and spent many years in radio and television production. She recently uncovered a set of color prints in her father's personal files and wrote to Peacock North about them.

The prints on these pages are just a few of the collection of 42. They are a wonderful reminder of the "Golden Age of Radio", even for those of us who weren't around at the time.

In 1947 artist Sam Berman created *The NBC Parade of Stars*. These caricatures reflect the diversity of programming on what began and continued to be for many years our country's leading radio network. It wouldn't be much longer after 1947 before many of those shows, including my Dad's, began simulcasting as the television age began to take hold.

The collection that was given to Dad in 1947 lived first in my parents' home, is now in mine and will soon be on its way to The Library of Congress.

So in honor of the 70th anniversary of this *Parade of Stars*, and the Golden Age of Radio, it seems like an appropriate time to remember and appreciate the true beginnings and foundation of our National Broadcasting Company.



Peacock History



Above: Eddie Cantor, Robert Merrill. Below: Frank Sinatra; Morgan Beatty (News of the World)



Sam Berman (1907-1995) was an American caricaturist of the 1940s and 1950s. Berman was in high school when he began drawing cartoons for the Hartford Courant. He went to New York to study art and then landed a position as a staff cartoonist for the Newark Star Eagle. During the 1930s his political cartoons were published in color in Collier's. He designed titles for *Nothing Sacred* (1937) and other films of the 1930s.[4] His murals graced the walls of the Café Society club in Greenwich Village, and he illustrated Mark Hellinger's syndicated newspaper column, *Goin' to Town*, throughout the 1930s and the 1940s. During World War II, he did a series depicting Nazi leaders. After World War II, he did art for advertising agencies and created caricatures of leading radio performers for NBC's promotion, *The NBC Parade of Stars as Seen by Sam Berman: As Heard over Your Favorite NBC Station* (1947), which had a print run of 5,000,000. With a tight

deadline, he created caricatures of NBC's most popular radio personalities and shows, each printed on a separate 6"x7" card, and inserted in a green vinyl slipcase.

*What's Now!***GE Retirees News****THE
BIG
event****A NATIONWIDE GE RETIREE EVENT ON APRIL 26TH****These issues affect all NBCU/GE retirees, not only union members.**

This information is from RAGEHCC—Retirees Against GE HealthCare Changes, a nationwide activist group of Hourly & Salaried GE Retirees dedicated to improving Retiree Healthcare for GE Retirees through many goals, strategies and initiatives.

We support the resolution of the *Salaried & Hourly* lawsuits. We have been in existence for 9 months.

We invite you and/or your group to collaborate and cooperate with us.

We hope to provide a centralized location to coordinate and collaborate on strategies, goals and initiatives, and to try to persuade GE that the action they took against GE Retirees is morally and ethically wrong. We believe we can come to resolution of the lawsuits through open communication and dialogue, and a sense of fairness over the process and conditions of the current healthcare delivery through the use of a private healthcare exchange system—reimbursement (RRA) amounts, stipulations, conditions, qualifications and coverage; benefits service delivery; and provider choices in a geographical area; and we

hope to have the freedom to choose our own Part D and Medigap Plans, and not be monetarily penalized (coerced), if a Retiree and/or Dependent so desires to do so.

The 2017 Annual Meeting of GE Shareowners Meeting will be held at 10am on Wednesday April 26 at the GE Aviation Facility at 502 Sweeten Creek Industrial Park Road, in Asheville, North Carolina.

The meeting may be heard on www.ge.com/investors/events.

There will be rallies at all GE locations on April 26th including GE Headquarters in Boston and at Asheville, NC.

A letter to CEO Jeff Immelt and the GE Board of Directors asking for resolution of the lawsuit will be presented at the Shareowners Meeting. Go to this link to add your signature to the letter:

<https://actionnetwork.org/petitions/email-to-jeff-immelt-ge-board-of-directors>.

We need as many retirees as possible to attend the meeting to express their concerns about Retiree Healthcare issues.

We have virtually taken over the meeting the last two years.

Contact newspapers and TV stations in your area to publicize this national event.

We have a NEW page on RAGEHCC with a form letter for you to use to contact your federal, state and local political representatives to render support and also attend the rally – <http://ragehcc.org/how-to-contact-your-elected-officials/>

Let's make our voices heard loud and clear. It's time to stand up to the corporate greed and the shameful treatment of retirees by GE – The Greedy Elite.

We will have flyers, leaflets, and postcards developed for you to hand out. They will be on our Tools/Handouts page soon—<http://ragehcc.org/tools-handouts-for-presentationsmeetings/>

For ongoing information visit us at <http://ragehcc.org/> and on Facebook at <https://www.facebook.com/groups/RetireesAgainstGE/>

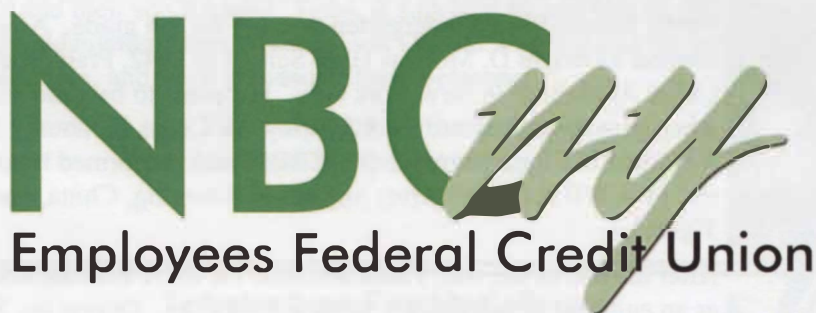
This information was provided to Peacock North by

Bill Freeda

NABET-CWA National Retiree Coordinator

President, Media Sector

CWA Retired Members Council

*What's Now!***Credit Union News****NBC (NY) Employees Federal Credit Union – An Alternative to Banking**

Providing the same financial products and services as the banks do, but more affordable and with superior, personalized service. Unlike the banks and other financial institutions that need to generate profits to satisfy stockholders and investors, we return excess earnings over to our members in the form of:

- Ø Higher dividends paid on deposits;
- Ø Lower interest rates on loans; and
- Ø Lower and fewer fees and charges.

Since we perceive each member as an individual, we recognize that their financial needs differ from one another. Tell us what you want and we'll do our very best to accommodate your requests by offering:

- Ø Customized deposit options,
- Ø A friendlier checking account,
- Ø Personalized loan solutions.

We're located at:

1221 Avenue of the Americas
New York, NY 10020

(Between 48th and 49th Streets, lower level,
formerly the McGraw Hill building)

Call us at: 212-332-2610

Email us at: info@nbcnyefcu.org

Visit us at: www.nbcnyefcu.org

Serving the financial needs of NBC employees and their families for over 40 years.
Come see how we've come to earn their trust.

Looking BACK

at Frank Vierling



One of NBC's oldest engineers, Frank R. Vierling, passed away on January 26, 2017 at age 93. Frank was born at home in Oradell in September of 1923. He attended the Oradell Public School from Kindergarten through the 9th grade. After graduating from Englewood's Dwight D. Morrow High School in 1942, Frank spent one semester at the Cooper Union Art School in New York City. His plans to become an architect were interrupted when he was drafted into the US Army Air Corps in January 1943. Assigned to the 14th Air Force in China Burma India (CBI), Frank performed transmitter maintenance until the end of WWII at the US Army airfield in Kunming, China, home of the famous "Flying Tigers".

After the end of the war, Frank attended the RCA institute and after graduating was hired as an engineer at WNBC-TV in New York City. During his 34 years at NBC he had the distinction of working behind the scenes supporting everyone from Milton Berle, Bob Hope and Dave Garraway to more recent stars like Chuck Scarborough, Kathleen Turner and Alec Baldwin. Not to mention covering countless live news, sports and political events. While in TV Field Operations in the 1960's Frank built a drying booth with a turntable to dry electronic equipment after it had been washed. He also designed and built

what would become known as the "Vierling [Audio] Console".

On July 7, 1951, he was involved in what was possibly the first live TV disaster coverage when the Warren Petroleum Company's 80 acre tank farm in Newark, NJ exploded. Overhearing the news on the radio, the NBC crew rolled the 1A Mobile Unit out of Long Island City and drove across the Pulaski Skyway into the heart of the smoke and flames. With a shot-in-the dark microwave link to the RCA roof they were on the air. NBC interrupted the horse races with the live coverage and the rest, as they say, is history.

After working as the head of maintenance in field operations Frank was transferred to TV Master Control (TVC). He was in the control room on November 17, 1968 during the infamous "Heidi Bowl" debacle. When TVC was computerized Frank became the video man on *NBC Nightly News* with John Chancellor, *Live at Five* with Scarborough and Simmons and finally *The Doctors* with Baldwin and Turner. After *The Doctors* went off the air in 1982 Frank was offered jobs on *Saturday Night Live* and *The Cosby Show*, but turned them both down; there was no convenient bus transportation to and from home, and he opted for an early retirement instead in 1983.

Frank went on to have a very successful second act as the Oradell Borough Historian from 1989 to 2011. As town historian, he did extensive research on the Hackensack Water Company, the Blauvelt-Atwood Mansion, composer Nelson Riddle, and also two of his childhood friends: modern artist Ellsworth Kelly and astronaut Wally Schirra. Frank and Wally were in Boy Scout Troop 36 together and when NBC covered the space shots at Cape Canaveral in the 1960's they renewed their friendship. As a result, Frank got to meet all of the "Mercury Seven" astronauts. Frank wrote a book for Oradell's 100th anniversary in 1994 and in 1995 he submitted and secured a \$200,000 grant for the restoration of Oradell's train station. In 1993 he received a certificate of commendation from the Bergen County Board of Freeholders for "Outstanding Volunteer of the Year" and then again from Governor Jon Corzine in 2006.

Frank was one of the founding members of Peacock North along with Pete Peterson and Heino Ripp. Frank eventually took over the desktop publishing of the Peacock North magazine and was responsible for some of the design elements you see today.



Lois and Frank

In addition to writing specialty pieces based on his own history at NBC, Frank authored the popular *Looking Back* column, tirelessly researching entertainment and historical news items of the past. He retired as publisher in 2004 when he handed the reigns over to Joel Spector. Frank stayed very active until the end of his life and in January of 2017 he was appointed "Historian Emeritus" by the Oradell mayor and council.

Frank met his wife Lois (Rittenhouse) in high school. They were eventually married in 1949 in Oradell where they raised three children: Richard, Elizabeth and Donald. Veteran Peacock North members may remember Lois and Peg Peterson staffing the check-in desk at the annual luncheons in the 1990's.

Frank was predeceased by Lois and their son Richard. Frank is survived by and will be missed by his sister Ruth Heald, daughter Elizabeth Vierling, granddaughter Elena Laswick, son Donald Vierling and his wife Suzanne, granddaughters Samantha LoBue and Melissa Belschner, and great grandson Shane Belschner.

You may contact the family at
494 Prospect Avenue
Oradell, NJ 07649

Tributes from Frank's Colleagues

When I first started with NBC and was working in the equipment room, Frank and I worked in transmission together and rode the bus to Oradell together after the 4pm shift. Great Guy. Highly interesting and intelligent.

Bill Melanson

Oh my. So sad. He was a great man and a good teacher

Howie Strawbridge

A huge loss for all of us.

Hank Huestis

So sorry to hear about Frank Vierling. He was my video man during the years I was a cameraman on The Doctors. Frank was a wonderful man and will be missed. My condolences to his family.

Jan Kasoff

Frank, along with Jim and Mary Marshall, taught me how to edit Peacock North Magazine. I will miss his quiet encouragement and the regular *Looking Back* two and three-page spreads he produced for many years. A true "First Generation" pioneer.

Joel Spector



**New York Mobile Unit Crew
at the
1968 Democratic Convention
in Chicago**

**Standing: (Unknown, Chicago),
Frank Gibbs, Jack Sterns,
Jim Davis, Al Aebig,
Frank Vierling, George Madge.**

**Seated: (Unknown, Chicago),
(Unknown), Bob Smith,
Les Whitehead**

Tributes to Silent Microphones

Bob Dixon



Robert E. Dixon, 70, passed away on November 16, at his home, from the effects of a long-term illness. Bob was born June 10, 1946 in Coatesville, PA, son of the late Walter and Marie (Rossignol) Dixon. Raised in Waterbury, where much of his family lived, he was a graduate of St. Anne's Grammar School and Crosby High School. He went on to Graham Junior College where he found his interest in television engineering. He also completed a B.A. Degree in Philosophy at Central Connecticut University.

Bob worked as a freelance audio engineer for nearly twenty years, from 1979 - 1998. During this time, he designed and mixed the audio for shows like *Hockey Night in Canada*, the *Montreal Expos with the CBC* and *HBO Boxing*, and worked for a wide range of networks, including ESPN, ABC, CBS, Fox, and TSN. In 1998, he became the manager of sound design for NBC Olympics. He retired from NBC after the 2012 London Games. His dedication to audio mixing

and design was revolutionary in his field, and leaves a legacy of technical innovation that will live on. In 2014, Bob was elected into the Sports Broadcasting Hall of Fame, an extraordinary honor and a tribute to his career, which the Sports Video Group describes as having "changed the way the world hears sports on television." Bob's passion to deliver the best possible audio experience to the audience was matched only by his calm and gentle manner, which his co-workers appreciated and respected. His people skills won him devotion both within and beyond the workplace.

Bob is survived by his wife of two years, Carolyn Cox. In addition, he is survived by his daughter, Bethany Dixon, of Ithaca, NY, and her mother, Laura Mazza-Dixon, of Granby, CT. He is also survived by numerous nieces, nephews, cousins and friends. A funeral mass was held on November 28th at St. Maria Goretti Church in Wolcott. In lieu of flowers, donations may be made to sportsbroadcastingfund.org.

For more information or to send notes of sympathy and comfort to Robert's family please visit his tribute page at www.woodtickmemorial.com.



I had the pleasure of working with Bob when I first went freelance. He was one of the many talented people who taught me that while I probably will always think that NBC had some of the best engineers, the freelance world was also exceptional. He was a great guy, easy to work with and accommodating to all suggestions.

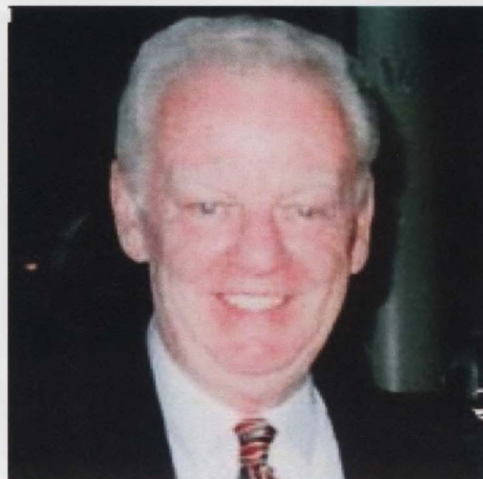
George Smith



*Tributes to Silent Microphones***Frank O'Shea**

Francis (Frank) P. O'Shea, age 78, of Fairfield, CT, the beloved husband of Mary Rita (Charlton) O'Shea for nearly fifty years, passed away peacefully on April 14, 2015. Born in Newburgh, NY to the late Patrick and Anastasia O'Shea, Frank was a veteran of the U.S. Navy.

Frank spent his entire career behind the scenes with NBC on the national level, and he worked in various divisions of NBC, including Sports and News, having worked his way up the ranks after starting as a page. Highlights of his career include covering Apollo space missions, traveling with the U.S. President, covering various Super Bowls, World Series, Pro Golf Tours, the Tour de France and other sporting events. He managed logistics for many NBC productions, such as the Republican and Democratic National Conventions. He spent much time in the Middle East, filming many documentaries, and even living with a Bedouin tribe for several weeks. In his role, he had the opportunity to visit many places to which the public is not permitted access, including private areas of the Vatican, among other famous sites. His career with NBC afforded him the opportunity to meet many dignitaries, world leaders, sports and entertainment figures.



While Frank travelled the world for NBC, he especially enjoyed travelling with his wife Rita and close friends in his retirement. He also enjoyed spending time at the Par 3 Golf Course. Frank was a member of the Gaelic American Club.

In addition to his wife, Frank is survived by his two loving daughters, Tracy O'Shea Diamond of Mount Laurel, NJ and Alison O'Shea of Fairfield; his brother, Dr. Richard A. O'Shea and his wife, Judith McLean O'Shea of Shelton, and his two cherished grandsons, Matthew Liam Diamond and Michael Declan Diamond. He is also survived by many nieces, nephews and a large extended family. He was predeceased by his son, Brian, and his three brothers, Patrick, John, and Daniel.

A Mass of Christian Burial was held at St. Pius X Church on April 18, 2015.



*Tributes to Silent Microphones***Joe Sturniolo**

Joseph L. "Joe" Sturniolo, 91, of Sun City Center, FL passed away on Saturday, May 30, 2015 at his home. A celebration of life was held on June 4 at Sun City Center Funeral Home. Burial was at Sarasota National Cemetery. Joe was born March 24, 1924 in Brooklyn, New York to David and Rachael (née Cacace) Sturniolo. He graduated from Erasmus Hall High School in 1942, and from Kingsborough Community College, City University of New York, in 1987, earning two Associate Degrees. Joe was drafted during WWII. Achieving the rank of Sergeant in the 918th Air Engineering Squadron, Joe participated in the European Theater for the duration of the war. On December 30, 1948 he married the former Frances Sarah Lo Verde in Brooklyn. Joe was employed as a radio broadcast engineer at NBC and was one of the leading "Group Six" senior engineers in Master Control. He enjoyed working, and only retired after several cardiac episodes.



He was heavily involved with Amateur Radio, his hobby. As a ham, he achieved the highest License Class, Extra. Joe was a member of the Kings Point Amateur Radio Club (KPARC). His Ham call sign was W2WLF. He enjoyed reading naval history books. Joe also enjoyed music and preferred listening to classical, jazz and swing.

Joe is survived by his daughter, Carol Ann Piazza; two sons, David and Joseph Sturniolo, and his wife, Frances, of Palermo, Sicily; four grandchildren, Zachary and Tyler Sturniolo, Christopher and Brian Piazza; two great-grandchildren, Anthony Joseph and Annamarie Piazza; David Sturniolo, his brother, of Sun City Center; and several nieces and nephews. He was preceded in death by his parents, David, in 1995, and Rachael, in 1997.

© Tampa Bay Times on June 3, 2015



*Tributes to Silent Microphones***Ed Len Remembered by his son, Victor**

It is my sad duty to report the death of my father Edwin K. Len, a thirty-five year NBC veteran.

Edwin Len was born in 1924 in Stratford, CT where his mother and father operated a laundry/wet wash. They were the only Chinese family in town but he had a very typical American childhood with Saturday movie matinees, boy scouts, and a paper route. He attended Stratford High School and later Parks Air College (now a part of University of St. Louis). He entered the U.S Army in 1943 and after Army Airplane Mechanic School he joined the 555th Air Service Squadron of the 14th Air Force. This unit was one of a number of Army Air Force units comprised of soldiers of Chinese heritage. The unit was deployed to the China Burma India Theater in 1944 and drove the Lido-Burma road from Assam, India to Kunming, China. Ed served as a sergeant and returned stateside in 1946.



[Ed. Note: Frank Vierling served in the CBI Theater at the same time!]

Prior to being shipped to CBI, Ed met and married Aurora Alay in 1944. Aurora was born in Havana, Cuba and at the time was attending Ohio Northern University in Ada, Ohio.

Ed attended NYU under the GI Bill and received an accounting degree. Upon graduation he immediately joined NBC. Ed worked at 18th Street, in Manhattan; Macdonald Avenue, Brooklyn; and finished his career at 30 Rock. His first job was in the props department and he would sometimes bring my brother David and me in to marvel at all the cool and strange stuff being warehoused. Later, after NBC divested themselves of the prop department, his job was to obtain props from outside sources and to estimate shows in the period when New York was producing extensive news, variety, soaps, and game shows.

In the sixties he started taking pictures of the crews, the sets, the workshops and all things having to do with the behind the scenes activities. After taking the pictures he would conscientiously try to get copies of the photos to the subjects and spent hours keeping albums and files of the hundreds of photos. He always seemed to have his camera ready to capture candid and posed pictures. In his final years (in the early eighties) before retirement Ed was Studio Manager for 30 Rockefeller Center and also worked on the unusual SNL schedule. Edwin retired in January 1986 after thirty-five years at NBC - his entire working career. He enjoyed his years with NBC and the people with whom he worked and was a proud member of Peacock North.

Upon his retirement he and Aurora moved from Queens, New York to New Providence, New Jersey to be closer to his two sons David and Victor and grandchildren Jonathan, Edward, Jessica, and Michael.

Contact the family at
98 Victoria Dr.
Basking Ridge, NJ 07920

*Tributes to Silent Microphones***Bill Cronin**

William John "Willy The C", 74, of Edgewater, NJ born on March 27, 1942 died unexpectedly on January 10, 2017. He is survived by two children, Olivia and Tara, ex-wife EunYoung, sisters Margaret and Angela, nieces, nephews, and cousins. He was predeceased by his son, Michael, and his father and mother, John and Angela.

Bill worked at NBC News for 35 years. He was also an Associate Director for the *NBC Thanksgiving Day Parade* for many years, and led the production of the 1988 Olympics in Seoul, Korea. He was a veteran of the United States Army and honorably served from 1961-1967. William brought a big heart, an inquisitive and inspiring mind, and countless laughs into the hearts of those around him. He will be missed by many and loved for years to come.

Bill's interment took place on January 18th at Long Island National Cemetery in Farmingdale, NY.

In lieu of flowers, donations in his name may be made to the USO at www.uso.org/donate or mailed to

United Service Organizations
PO Box 96860
Washington, DC 20077-7677

Send condolences to stellatofuneralhomes.com.

To contact Tara, please email: cronin.tara@gmail.com.

Published in © The Record on January 16, 2017.

**Bob Brown Remembers Bill**

Today I lost a very important person in my life. I have known him since I started at NBC-TV at the film exchange in Englewood Cliffs where the Prime Time shows were broadcast to the country. I was 19 when we met and 54 years later still enjoying a special relationship with this man whose friends called him "Willy the C". He was a Best Friend if that fits. Bill was a stage manager and associate director for so many years, working mostly with WNBC's News department. He retired to travel and settled in Edgewater, NJ. The last couple of years he had physical problems like we all do.

Willy could tell a joke or story that would keep your attention and make you smile or laugh. Especially the stories from when he was an MP in the service of his country.

Sunday night we talked after the Giants' loss. So at this moment I am very mad and sad to report my Best Friend Bill Cronin has left us. To his children I leave you with a message that he always told me: that he loved you dearly, as he did his close sister, nephews and aunts. Bill was 74 and I am crying while trying to finish this little note. See ya, Willy!

PS: In his honor I watched Jeopardy, which he never missed. Hey Bill, I got the final answer: "Ringo Starr"!

*Tributes to Silent Microphones***Shelly Fielman**

Shelly Fielman, an NBC News cameraman with 50 years of experience bringing news to America passed away on February 12th at age 82. He served as an Air Force bombardier communications operator before he was hired by NBC. At the very start of his television career he covered the assassination of President Kennedy and the killing of Lee Harvey Oswald. He photographed the attempted assassination of President Reagan. In 1982 Shelly was in the Oval Office to receive an award along with several other photographers. President Reagan congratulated him, took him by his arm and turned him around. "You've been in this business a long time," the president told him. "You know you're supposed to face the camera." Fielman won the television spot news award in the contest sponsored by the White House Photographers Association for his coverage of the attempt on Reagan's life. He focused his camera on John Hinckley, the accused assassin, and caught him with a gun in his hand. He retired during President Obama's administration.

You can see the Regan footage as part of an interview with Shelly at <http://www.nbcnews.com/video/nightly-news/42348831#42348831> Olney MD 20832-2024

He was the fiancé of Barbara Krieger and husband of the late Sally Fielman and brother to the late Thelma Luxenberg. He is also survived by his daughter, Natalie Fielman.

In lieu of flowers please make donations to the Montgomery Hospice or Humane Rescue Alliance of Washington.

Condolences may be sent to the family at
4513 Prestwood Drive
Olney MD 20832-2024

**Jim Connor Remembers Shelly**

The sad news of Shelly's passing brings to mind a long-ago afternoon in a New Jersey cranberry bog. In the fall of 1982, I was producing a story on New Jersey Representative Millicent Fenwick's race for the Senate against Frank Lautenberg, with Roger Mudd, Shelly and sound tech Wendy Wilkinson. Fenwick was perhaps the most liberal member of the House Republican caucus then, and was known to smoke a pipe — a small lady-like briar, mind you — but didn't like to be seen, or worse, filmed, while smoking. The Fenwick campaign was touring a cranberry bog that afternoon, and we'd arranged to get Shelly and Wendy into Fenwick's car so Roger could do an interview during the tour.

In a huddle out of Ms Fenwick's hearing, Roger told Shelly to position himself in the back of the car so he could be sure to capture a puff of the pipe during the ride. In the front seat, the driver, the congresswoman, and the correspondent. The producer in me wondered what the hell the interview video was going to look like, but what the hell, we tried it. Shelly was not small, the back seat was not big, and Wendy had the record deck in her lap, with cables, the mixer and a hand mic.

And so a long game of cat and mouse began when the pipe came out, and Shelly had to wiggle to try to capture Millicent taking a puff. This went on for quite a while, Pipe up, camera up. Pipe down, no shot. I'm trailing in our car, passing one bog after another, watching this thru the rear window of the campaign car, looking at my watch and wondering whether we're going to make the next event with Lautenberg because we were really using up time. Finally, Shelly found a way to balance the camera where he could just let it run and was able to capture a shot in which a pipe appeared, and a puff or two happened, the video was fine. Roger called it "the longest cranberry bog tour in the history of bogdom," and bought the drinks later.

Shelly was a mensch. He never took himself too seriously. He'll be remembered for those moments outside the Hilton, but I will remember him as a good guy to have on your side in a scrum or a stakeout — or a cranberry bog.

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Your contacts:

Marilyn Altman

Lenny Stucker

Joel Spector, Bambi Tascarella
(Peacock North Editors)

Sharon Stucker, John Fider
(Membership Coordinators)

Rich Munde (Webmaster)

E-mail: peacocknorth@yahoo.com

Mailing Address:

PO Box 112
Rowayton, CT 06853

New Member News

Ken Aagaard started in 1969, as an Operations Director at Chicago's WMAQ TV. He transferred to New York as Manager of BOC in 1977.

He left NBC in October, 1988 as VP of Olympic Operations.

He is currently EVP, Innovation and New Technology, CBS Sports.

Ron Hitzler was at NBC from 1961 to 1999. His various assignments included the Electric Shop, News Film, Radio, Video Tape, A/V Construction and E.J.

Bob Palladino worked at NBC for 36 years in Studio/Field.

He is in his 32nd season with SNL, the first season as Music Mixer, the rest as Senior Production Mixer.

Janet Pearce's 42 years with NBC News as a writer/producer began in 1967.

John Pinto has been a cameraman at NBC New York since 1973, and has been on SNL's camera crew since 1976.

Rick Stern was at NBC from 1974 to 2014 working in Sports, Operations and the Tonight Show starring Jay Leno.

Peter Sullivan was at NBC from 1978 to 2017. He worked in Video Tape Maintenance, Switching Central/Transmission, and Skypath.

Lea Whitener has been with Today from 1986 in various capacities including Coordinating News producer.