

Peacock North

The Second Generation

SUMMER, 2020



Volume 20 Edition 3

We are all in this together.



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Marilyn's Page



In the last edition I mentioned that I dreaded writing my salutary page. The world had gone upside down with pandemic lockdown, something out of a sci-fi edit room. In this edition I thought (hopeful thinking) that we would do a “look back” at the wake left by the 2020 pandemic. It seems that 2020 is pushing to be a year of serial perfect storms. We are still in the midst of Covid-19, and though it has already altered patterns of behavior in a myriad of our normal activities, both personal and professional, we have now added a layer of social unrest to this maelstrom.

In light of these issues, I have asked a few of our former NBC colleagues to comment on some of the events unfolding in our world and how they are affecting their areas of expertise. I hope you will find it interesting.

Just a note of positive thinking:

When I graduated from college in 1971, my four years at CCNY were fraught with campus riots, shootings, the 1968 DNC Convention, (which I watched from London on my first trip to Europe and I was horrified), assassinations (MLK, RFK), Kent State, Vietnam, protests, the list goes on and on. Through all these hyper events that were unsettling (to say the least) I personally felt very positive about my future in this country. I was 21; a college graduate; and I felt I could do anything I wanted to, even as a woman. It would just take focus, hard work and perseverance (that pesky glass ceiling). And that is what I did.

No less will be required of *today's* youth. This is *their* late 1960's crisis. For many it is their first real pivotal moment. It will resonate with them forever and give them many points of reference. For *our* generation I believe it is yet another point of reference. We, after all, have been seasoned by having seen and lived through many events of consequence. I have always believed in the future and I still do. It is always tortuous and messy to be in the midst of a perfect storm. Everything can violently pitch and yaw. Being part of this great country and this very messy democratic system is not a spectator sport. We are feeling it. But we are in this together, again and still.

One more thing to elevate your soul: go to this amazing musical link:

<https://youtu.be/InULYfJHKI0>

It will lift your heart and make you feel that the heavens are open for business.

See you after the elections. Stay sane, engaged and safe.

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

**For those of you who have not paid your 2020 dues, please do so ASAP.
We survive solely on your dues contributions.
There is no other support. Thank you!
Stay healthy and wash those hands!**

**Support your local healthcare, grocery store and postal workers.
Spread the light!**

**We at Peacock North are asking all of our members for articles or notes
as to how you are spending your quarantine. Pictures are welcome.**

*What's Now!***Jimmy Fallon Returns to 30 Rock - but to Studio 6A**

[Ed Note: There is no studio audience, and guests will still originate from distant locations.]

“The Tonight Show Starring Jimmy Fallon” returned to Rockefeller Center on Monday, July 13th — but moved into studio 6A. When Fallon took over from Jay Leno in 2014, NBC renovated Studio 6B which had previously been home to Fallon’s old NBC show, “Late Night,” and the network’s flagship owned station WNBC’s main news set. On July 13’s episode, however, Fallon hosted from nearby Studio 6A on a set that was originally designed for the network’s daytime talk show “Megyn Kelly Today,” which was canceled in 2018.

For the return, NBC modified that set to a more natural wood tone, mirroring the lodge-like feel of Fallon’s home, where he has been hosting hybrid episodes since early in the coronavirus pandemic. The lighting was also darkened significantly. Other updates included LED bands installed in the header area and an area for the show’s house band “The Roots” to play from — spaced out more than they could have been in 6B; in fact, some of them were standing on the small balcony above the rest of the musicians.

For Fallon, the set’s large video walls were leveraged to showcase a cityscape of New York with a header graphic featuring an off-center rendition of Fallon’s last name and, in addition to the LED bands, “Tonight” accenting this area of the set with sharp edge-lit elements and creating an eclectic blend of log cabin meets neon nightlife. For select segments, the video walls featured different graphics. Fallon also leveraged the vertical video panels which are suspended from the ceiling and are mounted on sliding tracks so they can fly — to a bit of a comic effect — on and off-camera.

Lending to the rustic look, walls camera left and right were outfitted with homey framed pictures and other decor, and Fallon had a wooden desk camera left that primarily used one of the wood-clad walls as a backdrop.

In addition, the show’s graphics were updated to include wood textures and bright blue neon-style frames to integrate with the updated set. Other graphic elements included wood stars and typography.

It’s not immediately clear if the switch to Studio 6A is permanent or temporary. It’s possible the network is using the opportunity to experiment with the added flexibility video walls give the show — either for a potential permanent move to 6A or an upgrade in 6B. The space could also offer advantages to 6B in the sense that the crew, band and Fallon can be spread out more physically. Should “Tonight” opt to move studios permanently there is also the option for NBC to update the set more to adapt it for Fallon’s needs.

By Michael P. Hill, © NewscastStudio, July 14, 2020

*What's Now!***NBC News Home-Based Technology**

Here is a look at several of the many installations for talent, production control and admin operations which have been discussed earlier in this issue. While many folks would like to return to their “big-time” facilities, they are discovering that “there’s no place like home.”



**Above Left: Geoff Tofield
produces MSNBC from home.**

**Above Right: Digital News Editors
on their day-long WebEx meeting.**

**Right: In the kitchen,
Kristen Dahlgren
prepping her stories
with her daughter Cielle.**



**Below: Al Roker
in his kitchen**

and

**Andrea Mitchell
in her Living Room.**



*What's Now!***NBC News Home-Based Technology****EDITING AT HOME**

Here are two types of home-based technical control solutions for the various arms of NBC News. Above, editing systems for CNBC. Below, Media Transport Centers, where feeds and destinations were coordinated and checked for lip sync and quality control. These images courtesy of Steve Fastook and Stacy Brady.

@Home MTC

Our MTC team not only needed the ability to monitor high resolution real time video in order to traffic and route feeds, but to check the quality and lip sync of those feeds for air. In addition, they needed the ability to control equipment with the same speed and precision that they had while at 30 Rock. Utilizing low latency streaming encoders as well as new software applications, the team has been able to seamlessly control hundreds of inbound feeds into 30 Rock.

29 MTC Stations

- 19 full MTC Operations Desks
- 5 High End Tech Support Desks
- 5 MTC Planning/ Management Desks



*What's Now!***Tom Wolzien's Video Call Center in the Pandemic**

Here at PN we wanted to do a follow-up on how the pandemic is affecting broadcast operations now and going forward. We have all seen the home studios but are not sure that everyone is totally aware of how this will alter all employees' work environments in the near future and beyond. NBC News' leadership has firmly stated its unyielding commitment to health and safety and that they will begin "re-opening" with extraordinary caution to minimize any risk of Covid 19.

Rockefeller Center has unique challenges that come with working in midtown. Density of office space and reliance on public transportation and elevators need to be considered. The pace of the re-opening will be slow, methodical and motivated by actual business needs. They are seeking to preserve all the flexibility and ingenuity of the past few months.

With this in mind, I asked Tom Wolzien, formerly of NBC, to shed some light on his company, VCC, which employs cutting-edge smartphone-based technology production. He was at exactly the right place when this pandemic hit. Here is what he had to say about his innovations and future developments.



I've been working to create The Video Call Center (VCC) for a decade, and VCC was heavily into smartphone-based automated broadcast production when the pandemic hit. Our focus is on quality, reliability, and efficiency.

Led by our great CEO, NBC alum Larry Thaler, our team, including another NBC alum, Bonnie Optekman, VCC was already on the air with Fox Sports, WWE, TLC, the stations of TE-GNA, and others. Since March, VCC has become the go-to shared-services remote operation for live and recorded programs with the addition of CNBC, A&E, and the biggest remote TV project ever, the NFL Draft. (VCC set up 116 smartphone remotes and put interviews of all the just-named players on the air for ABC, ESPN, and the NFL Network.) Steve Fastook of CNBC mentioned in a recent SMPTE webinar the importance of VCC's smartphone technology to remain on the air when the pandemic sent much of CNBC production "home".

VCC's Host Automation Technology (HAT®) focuses on content and editorial control without remote origination or control room costs. For example, this helps TLC's 90 Day Fiancé to get on the air dozens of multi-hour smartphone remotes from such signal-challenged places as Lagos, Nairobi, and Manilla, as well cast members' homes in more familiar locations.

When I combine the pre-pandemic experience with what now seems to be global acceptance of some of the changes we have been offering, glimpses of the future start to emerge. Here are just a few:

1. Broadcast production has been forever changed by the acceptance of smartphone origination and remote production, and those changes will be amplified as even higher quality 5G further replaces conventional field crews and permits partial-screen editing for shot variation.
2. There is an important and continuing role for videographers. This Smartphone remote approach frees them to spend their time as storytellers -- communicators—rather than focusing on live shot setups. Will that mean fewer crews over time? That depends on the focus of the organization. It will take a few years to work out the balance between what the technology will permit and what the content demands.

3. Quality smartphone remotes don't just happen. I did a bit of analysis of the steps a camera crew goes through to do a live shot, and came up with around 70 items (including coffee and parking). With a subject-originated smartphone remote, there's nobody to do all that stuff so we developed the new position of Call Producer to handle those issues: "up-nose shots", white background/dark subject, facial highlight blockups, out of sync sound, program audio loop-backs through computer speakers, mix-minus failures, lack of professional IFBs, fuzzy shots, and just plain no-audio - to mention just a few we saw in the first few months of the pandemic. While surprising, it also proves what we learned at VCC half dozen years ago—anybody can put a video call on the air, but doing it with consistent, professional quality requires knowledge, skill, solid workflow, sophisticated tech and software design, pre-calls, checklists, and not a little bit of patience.

4. Producers will never give up the new optionality they're discovering with Smartphone remotes. Nothing frees a producer more than knowing s/he can get anyone in his or her contact list on the air, from anywhere, without incremental cost, crew days or travel. To be blunt, this means freedom from always having to rely on The Desk for crew resources-- particularly true for secondary shows and secondary networks.

5. Workflows for smartphone remotes established now will provide the foundation for the next generation. The workflows established in the early days of the conversion from film to tape four decades ago remain in use today. (Written as someone who was producing at the CBS experimental station, KMOX, on day one of the full mini-cam conversion.) Companies setting workflows with 4G today are defining how they will work with 5G, multi-smartphone remotes with no camera people on site, and automated production.

6. Companies are already recalculating their real-estate needs. The advent of more remote production (as opposed to remote pickups) can reduce the need for studio space, control rooms, and even on-premises edit rooms. Employees can work from dispersed locations for efficiency, or from home. If a smartphone remote from anywhere can be recorded by VCC and automatically sent to the cloud and sucked down into an edit room anywhere, then why does any of that stuff need to be in studio or network HQ? By the way, VCC is doing that now for CBS.

I don't know how long this pandemic will last, or how deeply ingrained these new production techniques will become in daily operations. It is clear that acorns have been planted and they are sprouting (as Larry says). If coronavirus subsides by fall, this spring and summer will have provided a great test-bed for new forms of television production, and many will be adopted for at least some operations. But if the virus continues until next summer or through 2021, then the changes will be permanent.

To all the Peacock North readers and families, please stay well.

Tom.



*What's New!***Unfinished Business
By Rod Prince**

Unfinished business is like an undersea volcano. It can lie dormant and be invisible...until it erupts. On May 25, 2020, institutional racism, perhaps our nation's largest item of unfinished business, erupted cataclysmically. The moment was caught on camera, and may ultimately prove to be the most compelling and consequential video ever recorded (at least in terms of the resulting social change). It was shot with an iPhone by 17-year-old Darnella Frazier who had been on her way to the store.

The 10-minute-9-second recording included an 8-minute-46-second segment during which a uniformed Minneapolis police officer, Derek Chauvin, was nonchalantly kneeling on the neck of a Black man in handcuffs; indifferent, it appeared, as the man in custody, George Perry Floyd, Jr., lapsed into unconsciousness and died. According to tapes and transcripts, Mr. Floyd said the words "I can't breathe" multiple times before passing out. To eyewitnesses like Ms. Frazier, it was as if the Black life being taken that evening didn't matter.

Once home, Ms. Frazier uploaded her footage to Facebook. Within hours, the video had gone viral, viewed by many as vivid proof that, despite all the civil rights progress and the election of an African-American President, racism had not been erased.

The resulting tsunami was massive. Protests, most of them peaceful, popped up in cities all over the country. Ignoring coronavirus health risks, demonstrators took to the streets demanding justice for George Floyd as well as solutions to the larger issue of racism in our society. Minneapolis moved quickly, firing Derek Chauvin and the officers who were there but failed to intervene, and filing criminal charges against them. In cities and towns coast to coast, excessive force cases were filed or re-opened; and officials, concerned that their officers might have implicit (subconscious) biases, are in the midst of reviewing and revising training protocols and "Use of Force" policies.

But with camera phones catching multiple other jaw-dropping examples of racism, the depth and breadth of bigotry in American has been exposed as never before. The footage coming out almost daily made disbelief impossible, denial non-viable, and discussion the best available tool for finding solutions.

The roots of racism in our country extend back to the era when Africans were kidnapped, chained, and hauled across the ocean as cargo to become another person's property. In those days, the extent to which a Black life mattered was determined by an auctioneer or an appraiser. \$1,200 was the figure for my Great Grandfather.

As the public discussions and private conversations about race became candid, Blacks shared their numbness to common examples of racism: being followed while shopping, avoided on elevators, and eyed suspiciously when cashing large checks or sitting in First Class. All those are on a long list of slights which are usually ignored with males as the most frequent victims, stereotyped by history, Hollywood, and TV dramas. There has also been full disclosure of “The Talk”: the guidance Black parents feel compelled to give their children. It’s a warning not to be surprised or angrily react if they are harassed - while walking, jogging, bike riding, swimming, hanging out, or driving - simply because of their skin color.

In the wake of George Floyd’s death, some stunning changes have occurred. The state of Georgia enacted a Hate Crime law. NASCAR banned the Confederate Battle Flag. Dozens of Confederate memorials and statues all across the South were removed by order of state and local governments. Mississippi took the “stars and bars” off its official state flag. Aunt Jemima’s face is being removed from pancake boxes, and Uncle Ben’s image will soon be gone from rice packages. Washington, D.C.’s NFL franchise has retired its team name and logo, and Cleveland’s Major League Baseball franchise is also considering a change. Black Lives Matter, a phrase first used in a Facebook post back in 2013 (according to a Pew Research Center report) after George Zimmerman was acquitted in the killing of Trayvon Martin, has been painted on the pavement on New York’s Fifth Avenue and on 16th Street in Washington, D.C., near the White House. With racial justice now an agenda item on Main Street, Wall Street, and Madison Avenue, the phrase Black Lives Matter is one of the best known hashtags in the world.

Actions speak louder than words, of course, and words spoken during an election season are often more about seeking votes than seeking solutions to the nation’s most challenging problems. But, the Millennials and Generation Z can be expected to keep the conversation going, and the shaming, firing, and ostracizing of those caught on camera committing racist acts will likely continue too. It’ll be easy to know when the unfinished business around race relations is close to being finished. Whites won’t feel uneasy when non-White strangers, Black men in particular, enter their space, and those non-White strangers won’t either.



Rod Prince was at NBC for 33 years.

Starting in 1969 as a Minority Trainee in Cleveland, he became Midwest Bureau Chief in 1983, Instant Specials Senior Producer (NY) in 1987, Director of National News Coverage in 1989, Nightly News Senior Producer in 1991, and Executive Producer of Weekend Nightly News in 1993. He retired on January 1st, 2002.

*Peacock Profile***John Filippelli
Interviewed by Billy Altman**

Innovation and adaptation. Two words that have long been associated with industry veteran John Filippelli, the president of production and programming for the YES Network, the TV home of the New York Yankees. For the man affectionately known as “Flip,” 2020 marks his 18th year at the helm of YES, which just happens to correspond to the number of years he spent at NBC at the start of his groundbreaking, awards-filled career in sports television.

Of course, 2020 is also the year of the COVID-19 pandemic. And with Major League Baseball now conducting a truncated season that will see just 60 (rather than the standard 162) games played in stadiums devoid of fans, and with various arrangements in place designed to minimize the health risks to everyone in and around the national pastime, Filippelli understands the unique challenges in bringing televised baseball games to a hungry fan base in these unpredictable times.

“Above all else, we have to proceed with utmost caution,” says Filippelli in an interview conducted just before the start of the shortened season. “We’re dealing with a lot of unknowns, and in a unique environment like this, observing the protocols between our editorial and technical departments will be key to our being able to function properly.” As an example, Filippelli says one need look no further than the “trucks.” “For any given game, your ‘A’ unit would have the producer, the director and the technical director all next to each other in the front row. But with the need for social distancing, there won’t be enough room, and we’ll have to be creative. We’ll likely have a ‘C’ unit where we used to have only a ‘B’ unit.”

The coverage of the game itself, of course, will be drastically different, what with no fans in the stands at Yankee Stadium. “Without the crowds, we won’t have the emotion of an audience at the ballpark. No fan reactions to plays and players. We will have to find ways to engage the fans all watching away from the stadium, and we will. The telecast will simply have to be different. You don’t want it to be false. You can’t just drop in crowd noises. But we’ll explore different approaches. I’ll put it this way: The word Zoom was never in our lexicon before. It’ll be a Petri dish for us. We’re dealing with a new norm of figuring out how sports will be produced for TV. And we will figure it out.”

Asked about the impact on sports television coverage not only of the pandemic but that of the Black Lives Matter movement, Filippelli answers that “If something happens inside the ballpark or outside the stadium that has some kind of an effect on the game, I think it’s our obligation to cover it. We won’t ignore it, but we’re not there to give political opinions. We’re a sports organization. Our job is sports. If people want to hear political viewpoints, there are plenty of places they can go. It’s not what people tuning into a sports event want.”

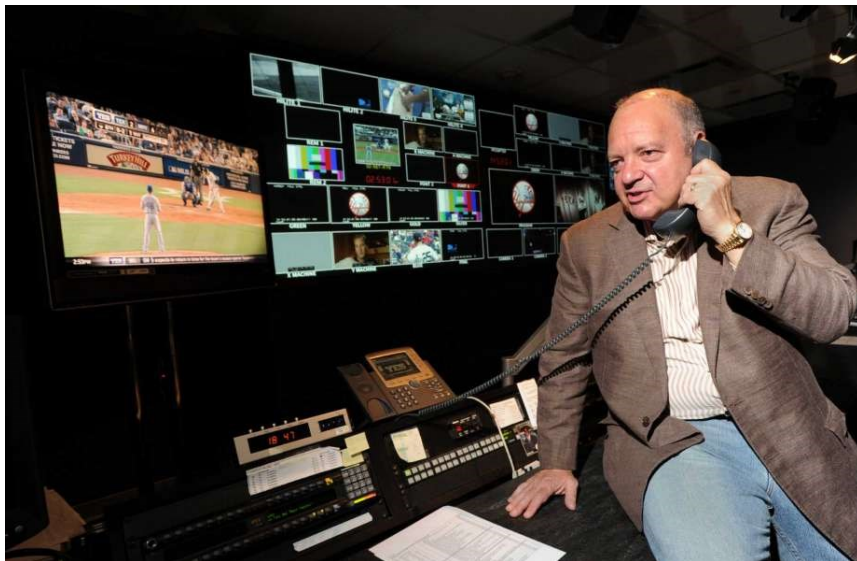
If Filippelli sounds confident in handling the unexpected, it’s instructive to understand that facing an unprecedented challenge isn’t new to him. For his experience on that front, one can look at the origins of the YES network.



As a senior sports production executive with stints at NBC, ABC, FOX and the Baseball Network already in his resume, Filippelli was the first employee hired by Yankees owner George Steinbrenner, and tasked with developing, from scratch, all aspects of a full-time regional sports network. “I signed on September 10, 2001,” he recalls, “and the very next day the [World Trade Center] towers came down, and I had to get the network on the air in five months.” And that he did. “Against the backdrop of 9/11, with such horrible, inconceivable circumstances, we still got it done, soup to nuts.” Of everything Filippelli’s done in his career – and that includes producing baseball, football, tennis, hockey, golf, car racing and Olympic events, and earning in the process over one hundred national Emmy nominations and an equal amount of local Emmy nods – establishing the YES Network is, he says, “still the thing I’m proudest of.”

At YES, Filippelli has introduced a number of innovative touches, technological and otherwise, that have distinguished the network as a leader in television sports coverage. They have ranged from being the first network to produce 3-D and interactive telecasts to bringing on-screen continuous pitch counts to baseball broadcasts for the first time. That one was pretty organic, says Filippelli. “I was having to call our announcers 17 times a game to find out pitch counts for starters. I got so frustrated, I said, ‘Look, let’s just keep track ourselves and have that info part of the box everyone sees throughout the game.’ It took about a week, and suddenly every team had pitch counts up on-screen.”

Another Filippelli touch has been the regular use of the full-speed (rather than just slow motion) replay, which he implemented during his tenure at FOX. “Slow motion is fine, but to see a player like Dave Winfield – I’m dating myself,” he chuckles – “going from first to third, taking those great long strides, cutting the corner as he’s rounding second, to see it in full speed replay, that is something to see.” Filippelli put that concept into action in the very first World Series he produced for FOX in 1996. “Everyone remembers the triple [Yankees catcher] Joe Girardi hit off [Atlanta’s] Greg Maddux in Game Six. “We showed him, a catcher who didn’t run very well, chugging around the bases at full speed. It captured the moment in a way that viewers would remember it. I really believe how you cover the game is almost as important as the game itself.”



On that note, Filippelli is quick to bring up a name like Harry Coyle, the legendary NBC director himself responsible for numerous innovations and memorable moments in sports broadcasting. (It was Coyle who introduced the centerfield camera shot to show the path of pitches from windup to home plate.). “What does the average fan remember of, say, [the Dodgers’] Kirk Gibson hitting that dramatic home run in the 1988 World Series?” he asks. “If Harry as director didn’t have that iconic shot of Kirk Gibson limping around the bases and pumping his fist, we wouldn’t have that memory. That’s what we can help provide with our coverage– memories that can last a lifetime.”

About the Author

Billy Altman is an award-winning sports and music journalist and historian.

A longtime faculty member of the Humanities Department at the School of Visual Arts, he is the scriptwriter for the new National Museum of African American Music being built in Nashville, and is completing his 17th season as an official scorer for Major League Baseball at Yankees and Mets home games.



What's Now!

“Playing Through the Changes” with Lester Holt and Jazz House Kids

Montclair, New Jersey-based Jazz House Kids uses jazz as a teaching tool, enabling children ages 8 to 18 to become lifelong learners, communicators and innovators. As students practice on their instruments, rehearse with their ensembles, and interact with instructors trained to teach and mentor them, they develop important 21st century skills: confidence, perseverance, focus, collaboration, dedication, accountability and an openness to constructive feedback. These skills are essential for all students as they transition to adulthood and become successful, contributing members of their communities.

On June 19th, Lester Holt, an accomplished bassist, was the host for the first-ever virtual *Playing Through the Changes* Benefit Concert, curated by Christian McBride. 16 jazz greats performed, including Eddie Palmieri, Ravi Coltrane, Angelique Kidjo, Dianne Reeves and Chick Corea.



Vocalist Ledisi prepares to join Christian and Lester.



Just a few of the student big-band members and vocalists jamming to “The Sunny Side of the Street”.

*Gray Matters by Bill Freeda***GE Pension Update**

By now you should have received the GE Pension Plan Funding notice for the year ending December 31, 2019. This is a government-required notice based on assumptions established by federal law which are less conservative than those reported in the GE Annual Report.

I believe the better valuation of these obligations is the market-based values in the GE Annual Report. With help from a retired GE executive who is knowledgeable in these matters, I am going to try and simplify the information.

At year-end 2019, the GE Pension Trust's assets were \$52.6 billion, its obligations were \$65.1 billion, a shortfall of \$12.5 billion. The Trust had a positive return on its investments of approximately \$8.7 billion dollars. After benefit payments of approximately \$3.8 billion, lump-sum buy-outs totaling \$2.6 billion, and GE and employee contributions of \$0.4 billion, the Trust assets gained \$2.7 billion during 2019. The GE Pension Trust was 81% funded as of the end of last year, up slightly from 80% the prior year.

What I like to continually emphasize is that the issue of under-funding and over-funding is comprised of assumptions regarding investment returns and current interest rates. I prefer to focus on the Trust's assets, its return on investments, and the long-term nature of its payouts. As I understand it, the obligations are calculated decades into the future, based on life expectancies of more than 370,000 plan participants – including retirees, vested former employees, and current employees. For perspective on the long-term aspect of this, consider that there are some vested active GE employees who today are in their thirties. Their payouts won't start until they retire in their sixties and will last several decades. So with obligations and payments that extend for many years to the later part of this century, the current funding status seems manageable, and should not be of great concern for those who are now drawing benefits.



Tributes to Silent Microphones
Les Crystal


Lester M. Crystal, who after 20 years at NBC News, including two as its president, moved to “The MacNeil/Lehrer Report” on PBS and immediately set about transforming it from a half-hour program into “The MacNeil/Lehrer NewsHour,” a broadcast widely acclaimed for its breadth and depth, died on June 24th in Manhattan. He was 85. His son Bradley said the cause was brain cancer.

Mr. Crystal, a longtime resident of Scarsdale, N.Y., served as executive producer of “NewsHour” for 22 years, helping to establish the program as a distinctive voice in broadcast journalism. Anchored by Robert MacNeil and Jim Lehrer (who died in January at 85), “NewsHour” took an in-depth approach to the news that the half-hour news programs of commercial television largely could not.

World leaders, presidential candidates and other newsmakers were interviewed at length as the broadcast, generally spurning spot news, examined issues in segments that had more in common with

a newsmagazine than with the evening news on ABC, CBS and NBC. And though the network programs were far more widely watched, “NewsHour” gained influence, particularly in the corridors of power. Mr. Crystal remained executive producer until 2005, when he became president of MacNeil/Lehrer Productions. He retired in 2010.

Judy Woodruff, who came over from NBC to join “NewsHour” as a correspondent when the program started and is now anchor of its successor show, “PBS NewsHour,” said Mr. Crystal had shaped the newscast in important ways. “He guided us to get out and talk to the American people,” she said by email, “to bring their hopes, dreams and views to every newscast, to bring policy and political debates to life by talking to real people where they live and work.”

Lester Martin Crystal was born on Sept. 13, 1934, in Duluth, Minn. His father, Isadore, owned a food distribution business, and his mother, Sara (Davis) Crystal, was a homemaker. After graduating from Duluth East High School in 1952, Mr. Crystal enrolled at the Medill School of Journalism at Northwestern University. He earned a bachelor’s degree there in 1956 and a master’s degree in 1957.

He started his career that same year as a news writer for KDAL radio and television in Duluth. He joined NBC in 1963, producing the nightly news program of its Chicago affiliate as well as the documentary series “Dateline Chicago.” In 1965 he became regional manager in Chicago for “The Huntley-Brinkley Report,” the network’s nightly news program, and in 1967 he moved east to become its news editor in New York. He advanced to associate producer and then, in 1968, to producer. Mr. Crystal was among the journalists who traveled to China when President Richard M. Nixon made his historic trip there in 1972. He became executive producer of “NBC Nightly News” and rose to executive vice president of the network’s news division before being named NBC News president in October 1977.

Perhaps the most wrenching moment in his two years as president was the murder of two NBC journalists, Don Harris, a correspondent, and Bob Brown, a cameraman, as they tried to leave after an investigative trip to the Jonestown cult in Guyana in November 1978. The mass suicide at the cult followed hours later. “The most meaningful memorial we can give to them,” Mr. Crystal said of the two newsmen, “is to report the news with the determination and dedication they demonstrated in their careers.”

Mr. Crystal remained president until 1979, when, after being unable to dent the popularity of the “CBS Evening News,” which had Walter Cronkite in the anchor chair, he was replaced by William J. Small and given the job of senior executive producer of politics and special news programs. (Mr. Small died in May at 93.)

Once he moved to PBS, Mr. Crystal’s “NewsHour” faced a test almost immediately: Mr. Lehrer had a heart attack three months after the show was launched, leaving Mr. MacNeil (known as Robin) in need of another partner for several months. “The new kid on the block, I suddenly became the Washington-based co-anchor along with Robin MacNeil in New York,” Ms. Woodruff recalled. “Even with Robin’s enormous talent, I don’t think there was any way we could have kept the program going in Jim’s absence without Les Crystal’s direction.”

In 1984, as the hour-long version of “MacNeil/Lehrer” reached its one-year anniversary, Mr. Crystal viewed the experiment as showing signs of success. “Many people tune in to us for the second half-hour,” he said in a 1984 interview with The Christian Science Monitor, acknowledging that those viewers were using his broadcast to supplement the half-hour network news. “But those who watch us from the start have begun to understand that they will be getting all the major news. The most significant difference is that we take major stories and spend as much time on them as is called for — sometimes as much as 20 minutes.”

In 1994, when the O.J. Simpson murder investigation consumed the commercial networks’ newscasts for weeks on end, “NewsHour” didn’t take the bait, sticking with its issues-oriented segments and generally mentioning the Simpson case only briefly. “This is a program that deals with crime as a problem, not as a staple,” Mr. Crystal told Howard Rosenberg, television critic for The Los Angeles Times. Mr. Rosenberg had some fun with the noncoverage. “Memo to Judge Lance Ito, who has ordered potential Simpson jurors to avoid all media,” he wrote. “‘NewsHour’ is safe, as close to being Simpson-free as TV news gets.”

Mr. Crystal married Toby Lee Wilson in 1958. In addition to his son Bradley, he is survived by his wife; two other children, Alan and Elizabeth Crystal; three grandchildren; and a sister, Elaine Hallfin. Another sister, Dinah Kossoff, died before him.

Ms. Woodruff recalled Mr. Crystal’s steadying presence at broadcast time. “Les’s voice was the one you wanted to break into your ear during a news-making interview or on an election night,” she said, “providing a crucial fact or giving you the breaking news you needed to get on the air right away: authoritative, calm and brief. He was a stickler for facts; you were OK if Les said it.”

By Neil Genzlinger © The New York Times June 27, 2020



**Contributions in Les’ name may be made to the PBS NewsHour by calling
Thirteen/WNET in New York at (212) 560-1313.**

*Tributes to Silent Microphones***Bob Keyes Remembered by his Family**

Robert Joseph "Bob" Keyes left this life peacefully on June 10, 2020 surrounded by the loving presence of his family, and his dog Dylan. The playlist of his favorite songs, across the decades, provided a send-off for his journey. In the weeks leading up to his death, and despite his long illness, he celebrated, with joy, a number of milestones, including his 70th birthday and 47th wedding anniversary with his wife, Denise.

He spent time with his beloved children Patrick "PJ" and Molly, and son-in-law Marshall, and his precious new granddaughter Caroline. His sisters Carol and Kathy were a constant presence. Through the power of Zoom, he was able to connect with over 30 high school friends and teammates from his football team at Chaminade High School. He also connected with his closest friends from Villanova University. His last Zoom call was with his family located across the United States.

We are grateful to Capital Caring and his hospice nurse, Heidi, who made him comfortable so he could enjoy his last weeks.

Bob had a long career in broadcast news realizing a childhood dream to work for NBC News in New York City. Among his positions was Vice President Finance and Operations. He traveled the world, and lived in London during the 1980's with his wife, Deni. Other special times in his career include working political conventions and the Olympics. After 21 years at NBC, he moved on to the Associated Press and then Reuters in Washington, DC. He completed his career working in executive roles at Catholic Charities and Wolf Trap.

Bob lived in Bethesda, Maryland until a recent move to Alexandria, Virginia to be closer to Molly, Marshall, and new baby Caroline.

A small mass was held at Little Flower Church in Bethesda, where he was a frequent mass-goer. Friends and neighbors from Wiltshire Drive stood outside, respecting social distancing, to say good-bye. A celebration of his life is planned for June 5, 2021.

Donations can be made on his behalf to the following organizations that Bob supported during his life:

St. Jude Children's Research Hospital
WhyHunger
Chaminade High School.

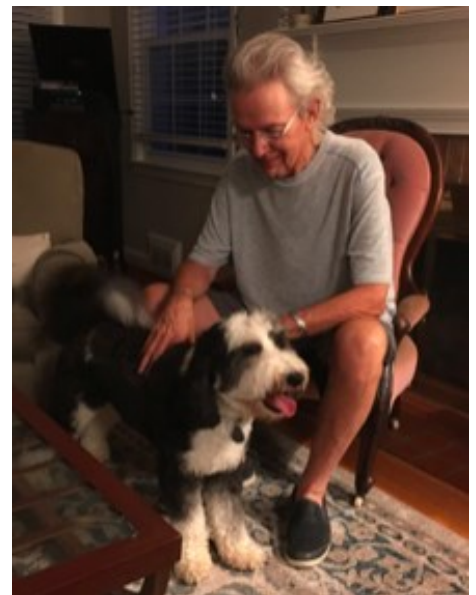
Published in © The Washington Post on July 8, 2020.

Condolences may be sent to the family at

**6200 Tally Ho Lane
Alexandria, VA 22307**



Selections from the Keyes Family Album which they kindly shared with us.

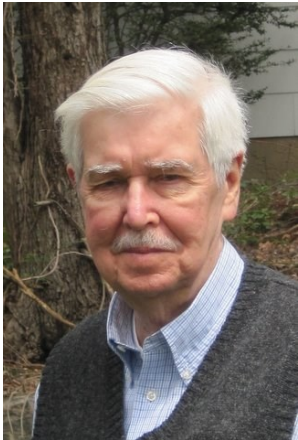


Tributes to Silent Microphones

Pat Trese

Jim Hartz writes: The Coronavirus claimed Pat Trese, one of the earliest and longest working writer-producers at NBC News. A large volume of the most profound words spoken by NBC anchormen were put on paper by Pat.

His daughter Michael inherited the trait. Here's what she sent me after he died May 7th in the Englewood, N.J. Hospital.



Tonight, my family and I try to make sense of the sudden passing of our father, Pat Trese, who died peacefully in his sleep yesterday morning. He was a beloved father...and a wonderful husband to our dear stepmother, Jane Sell Trese. Dad was a pioneer in network news at NBC, a raconteur nonpareil, a mentor and inspiration to many through his journey in recovery, and kept working all these years, writing, producing and even self-publishing a trilogy of spy thrillers last year at the age of 89. We're processing the shock but look forward to celebrating his life, using the latest technology to connect us all during this time, which as he was there for so many firsts in broadcasting, would be right up his alley. News at 11. See you on the next big one, Dad. Love you.

Michael and Pat's widow, Jane, will consider some sort of memorial after the lockdowns are over.

Michael can be reached at: trese.michael@gmail.com, Jane at: tresejane@gmail.com.

“About the Author” copy written by Pat...

Patrick Trese, an original staff member of the *Huntley-Brinkley Report*, was born in Detroit during the Depression and raised in Cleveland during the Second World War. Hiroshima and Nagasaki were destroyed when he was a junior in high school and the Cold War began. Trese was not drafted until 1953 but by that time he had finished high school, spent a year as a Jesuit novice, left and finished college and wrote sports for the local NBC radio station. The fighting in Korea ended about the time Trese finished his 18-week basic infantry training. The Army assigned him to write for the Armed Forces Press Service in New York where the young soldiers, sailors and airmen watched the Army-McCarthy hearings on TV.



During his 30 years at NBC News, he shared several Emmys and a Peabody for “*Tornado! Xenia, Ohio*” which showed how a local newspaper helped this small town recover from sudden disaster. (The Gazette won a Pulitzer.)

His book about making documentary films in Antarctica in 1957-58, *Penguins Have Square Eyes*, was published in 1962. Caril, the story of Caril Ann Fugate, who became involved with mass-murderer Charles Starkweather and was convicted of first-degree murder at age 15, was published in 1972. It was based on his NBC News prime-time investigative documentary *Growing Up in Prison*.

After retirement, he wrote the 10-part PBS series *America Goes to War*, narrated by Eric Sevareid, and 12 episodes of *The 20th Century* series narrated by Mike Wallace. *Bitter Medicine*, which he co-authored with Richard E. Kessler, MD, dramatized how the doctor used malpractice cases as teaching tools for his medical students.

Trese's work has taken him to a lot of places large and small but he resides now in New York on the west side of the border between the Broadway theater district and Hell's Kitchen.

© Copyright Patrick Trese

*Tributes to Silent Microphones***Hal Willner**

Hal Willner, a record producer famed for his left-of-center tribute albums and concerts, and as the long-time sketch music producer for “Saturday Night Live,” has died of complications related to the coronavirus, Variety has confirmed. He was 64. On his Twitter account, the producer had alluded to having been diagnosed in a March 28 tweet, which included a map of coronavirus outbreaks across the United States with the New York area as a red epicenter. He described himself in the tweet as “in bed on upper west side” and said, “I always wanted to have a number one, but not this.” “Pure Arch Oboler with Serling added,” Willner additionally wrote, apparently comparing the coronavirus to something out of Oboler’s classic “Lights Out” horror radio show or Serling’s “Twilight Zone” — just the kind of references that friends would have expected from Willner, who had a century’s worth of culture, pop and otherwise, at his command. Among the artists for whom Willner produced albums were Marianne Faithfull (recently diagnosed with her own bout of COVID-19), Laurie Anderson, Lou Reed (including his final major studio release, “Ecstasy”) and Lucinda Williams.

He had been involved with “SNL,” as the man behind the music skits, since 1980. But Saturday wasn’t the only night of the week he was associated with; Willner was the music coordinator on the Lorne Michael executive-produced “Sunday Night” (also known as “Night Music”), an eclectic weekly music series hosted by David Sanborn for two seasons in 1988-90, one of them on NBC and one in syndication.

But he remains perhaps best or most fondly remembered for the full-length salutes he helmed, like 1988’s “Stay Awake: Various Interpretations of Music from Vintage Disney Films,” which had artists as disparate as Ringo Starr, Michael Stipe, Bonnie Raitt, the Replacements, Yma Sumac, Ken Nordine, Harry Nilsson, Tom Waits and his beloved Sun Ra covering classic songs from Disney’s golden age in either faithful or deeply eccentric renditions. Prior to the Disney collection, he produced “Amarcord Nino Rota” in 1981, “That’s The Way I Feel Now: A Tribute to Thelonious Monk” in 1984 and “Lost in the Stars: The Music of Kurt Weill” a year later, employing guests ranging from Deborah Harry to Wynton and Bradford Marsalis and John Zorn. In 1992, he followed these sets with “Weird Nightmare: Meditations on Mingus,” a mostly instrumental salute to the jazz legend that also included vocal interpretations of his work from Elvis Costello, Henry Rollins, Dr. John, Leonard Cohen and Chuck D. “He gets musicians together who wouldn’t get together,” NRBFQ’s Terry Adams told the New York Times in a profile of Willner. “And it always works.”

“It’s not any kind of radical thinking,” Willner said in that same story. “That’s what we had growing up. Bill Graham would have Led Zeppelin preceded by the Bonzo Dog Band and Rahsaan Roland Kirk on the same show. How many people saw Patti LaBelle opening for Richard Pryor? So it’s just continuing a philosophy from that point of view. But people don’t do that anymore.”

His last major compilations came in 2006 and again in 2013 in the form of pirate-themed “Rogues Gallery” albums, which featured Bono, Nick Cave, Richard Thompson, Sting, Bryan Ferry, John C. Reilly, and the pairings of Michael Stipe with Courtney Love and Patti Smith with Johnny Depp. Willner had been at work for years on a T. Rex tribute album, with tracks already in the can by U2 and others, that is yet to be released. In later years, as major-label support for such unusual projects waned, most of his tributes took the form of concerts, including all-star salutes to Leonard Cohen in Canada and a 2001 tribute to “Harry Smith’s Anthology of Folk Music” in Los Angeles.

In the Times’ 2017 profile, Willner lamented changes he saw in the passionate connections people felt with the strange and wonderful fringes of culture. “Weird isn’t in right now,” he said. “I don’t know what inspires people now,” he said. “Maybe they don’t need to be inspired in that way. Do these last two generations have heroes? I’m not sure they do. I go to Avenue A now and listen to what people are talking about, and it isn’t culture. When John Lennon died I couldn’t go to work for two days. I wonder if they have someone that they look at like that — an author, a poet, whatever. Those are people who made us what we are. ... But then again, were we right?”

Tributes to Silent Microphones

Jim Dullaghan



James R. Dullaghan passed away on May 20, 2020 while in Hospice care at the age of 83. Jim was born in the Bronx, New York to Dorothy Gildea Dullaghan and John J. Dullaghan. After graduating from St. Simon Stock High School, Jim joined the Marines, a decision he later credited for his future success. In October of 1956, Jim married Lois Atkinson, completed his Marine Corps service and then earned a Bachelor of Science in Economics at Iona College in New Rochelle. He and Lois had four children; Denise, Lisa, John, and Brian.

Jim was a driven professional with an unmatched work ethic. His early years were spent at NBC, where he became a Unit Manager for NBC Sports at Rockefeller Center in NY. In 1979, he was one of the original employees of ESPN. He brought his expertise in the remote production arena to ESPN's new format and went on to receive several Emmys.

Jim and Lois divorced in 1976. While working at ESPN, Jim met Candice Neumann Messenger and they later married. Jim always had a great love for the ocean and retired to a beautiful home in Holden Beach, North Carolina, where he and Candy spent many happy years.

Jim is survived by his sister, Dorothy Dullaghan Angel, his four children, two step-children, six grandchildren, a great granddaughter, and a step-great granddaughter. He requested that he be cremated and have his ashes interred next to Candy in the Neumann family plot in Barkhamsted, Connecticut.

Anyone wishing to donate to his memory is asked to consider
The Wounded Warrior Project or The Humane Society.

Condolences may be sent to his daughter
Denise Cress
2355 Bexford View
Cummings, GA 30041

**Below,
Jim and his Dad, John**



**Above,
Candy and Jim**



Four generations: Daughter Denise, Jim, Great-grand Madison and Grand-daughter Samantha

So sad to learn of Jim Dullaghan's passing. Jim and I graduated from the same high school in the Bronx, NY, and then attended Iona College in New Rochelle, NY. We were also on the same basketball team. I've known Jim for 66 years. Many of those years at NBC. God be with him.

Frank Kennedy

I wish to join the tributes and respect expressed over the losses of our colleagues Jim Dullaghan and Barry Black. We remember them well and the special times we shared.

RIP boys.

Paul Shienfeld

This is indeed the unhappiest of news. Barry, Jim and I go back over 40 years. We were together at NBC and ESPN. Our time at ESPN was especially challenging as we were there in the network's infancy with little or no product or advertising. Both were good, loyal friends, tireless workers and I shall miss them very much. Eileen's passing so soon after Barry was so very sad. My heartfelt condolences go out to both families.

Joe Gianquinto

What a bunch of friends Jim made along his path here on this earth and television world. I was one of them in the years at NBC. Loved being his peer (and occasional lunchtime buddy at The Assembly). He was a consummate professional. Hopefully he will see so many that have passed, my husband included, and have many stories (and lies) to be shared.

Donna (Staats) McGuire

A few minutes ago, I was in state of shock when I read the email about the passing of Jim Dullaghan. He was a great guy and one of the best unit managers I ever worked with in Sports. Please pass my condolences to his family. I didn't know he was sick so this was really a shock to me and I am sorry that getting old means having to read about the passing of one's friends and acquaintances.

Larry Cirillo

Jim was a wonderful person and a prince to work with as a unit manager. Rest in Peace Jim. You are now back with your Candy.

Ken Fouts

Dullaghan's Dilemma

Not all of the Sports Department's fabled shenanigans were committed by the Engineers, as has been related in past issues of Peacock North and even TV Guide. Here's a great story about the camaraderie and one of the truly great pranks pulled in the history of the NBC Sports production gang. Your Editor has assembled the words from a query by Mike Haley and the remembrances of Jim's daughter Denise, George Smith and Bill Potts:

Sometime in the late 1970s the NBC construction staff was creating a spiral staircase to ease travel from the 14th to the 15th floor, as both were occupied by the Sports Department. Over the weekends many construction items were left in the area. Apparently some enterprising NBC Sports employees decided to take advantage of the situation. They took a photo of the existing wall and Jim's open office door. Then, the gang removed the office door and replaced the empty space with sheet rock. After taping and spackling the area they proceeded to repaint the entire section. But genius is in the details, so said culprits added a table with a working lamp, plugged into an electrical box left behind by the NBC crew, and placed a picture on the wall.

George Smith writes: What happened next is a tribute to Jim.

After discovering the problem he got the head of construction up to the scene of the crime. This gentleman decried "My guys didn't do this. It's too neat and has been cleaned up too well." Dullaghan, a major prankster himself, rose to the occasion by having his photo taken with him gazing at the picture on the "wall" and the lighted lamp. He then used that picture to create a before and after sequence by placing the "after" picture first.



*Tributes to Silent Microphones***Edith Nathanson**

Edith Landesman Nathanson passed away on April 10, 2020 after surgical complications from a hip fracture. She was 92 years old.

Edith was born on January 31, 1928 in New York City to her parents, Isadore and Anita Landesman. She remained a devoted New Yorker her whole life, attending Hunter Elementary School and New York University. As a young woman, she worked in several areas of Radio and the emerging TV industry. She met her future husband while working at ABC Radio for Perry Como. Her husband, Edward (Ted) Nathanson (deceased 1997) was her North Star—they had a long and wonderful marriage, raising 3 children and traveling the globe exploring and laughing together.

Edith maintained her passion for the entertainment industry and was a font of knowledge about actors, directors and films. Additionally, she was the go-to person for all things New York – whether a restaurant, a doctor or history about the city. Edith had a unique fashion style and zest for life. Her sense of humor and storytelling consistently delighted her friends and family.

Mrs. Nathanson is survived by 3 children Michael, Laura and Carla; her sons-in-law Peter and David; 7 grandchildren, Madeleine, Jack, Olivia, Charlotte, Nicholas, Lucy and Charlie.

The family held a private ceremony at Mt. Sinai Cemetery in Philadelphia, PA. on April 14, 2020.

You may donate to the

Peggy Oswald-Manning Fund at New York Presbyterian (donate@nyp.org)
or Weill Cornell Medical College, Office of External Affairs,
1300 York Avenue
Box 314
New York, NY 10065

(or give.weill.cornell.edu) to benefit WCM Division of Geriatrics
under direction of Division Chiefs Drs. Mark Lachs and Ronald Adelman.



I am so sorry to hear about Edith's passing. She was a lovely lady. I remember seeing her in NYC at an event a couple of years ago - and thinking that she hadn't changed a bit over the past 30+ years.

I have so many wonderful memories of being with Edith at Wimbledon and the French Open. But, my most vivid memory is sitting next to the "always fashionable" Edith at a boxing event in Las Vegas. Edith was wearing a beautiful light colored skirt with a matching jacket. Dick was the host for the boxing broadcast. Edith & I were sitting next to each other, ring-side....watching the match and commenting on the amount of sweat that was being sprayed around when the boxers took a punch. All of a sudden, a bloody and spit-soaked mouthpiece flew out of one of the boxer's mouths and landed smack on Edith's lap and on her beautiful suit! She looked horrified...but then brushed it off and immediately regained her composure.

We had a lot of laughs about it for the rest of the evening.

My sympathy to the Nathanson family.

Barbara Enberg

I was blessed to be Teddy's AD for several years and so I spent many dinners with Edith and Ted on the road. What a wonderful couple they were. I always remember that Edith made me feel like a good friend to them both. It is difficult to mention one of them without mentioning the other one. What a warm and lovely pair. I know that they are now happy together again.

Dick Cline

Such sad news. Edith was always such a joy to be with. From my earliest days at NBC while working the tennis tour and NFL, she and Ted were always the most welcoming, supportive and highly entertaining friends anyone could have. Our friendship only grew better in our post-NBC years. So many fun encounters in New York, Atlanta and throughout Europe. After Ted passed, I was lucky to have kept in touch with Edith. She was always upbeat and so proud of her children. Our last in person meeting was a wonderful lunch, hosted by my daughter at The China Grill in New York, with mutual best friend John LiBretto. We shared lots of great memories and laughs. Edith was bright and elegant as always. That's the way we'll all remember her. May she rest in peace. Love and condolences to the family.

John Wendell

Marty and I are so sad to hear that Edith has passed. She has always been a dear friend; we were talking about her as recently as yesterday before we heard the news. Not only was Edith the matriarch of the Nathanson family but also for all of us, particularly the women at NBC Sports. Every time Marty puts on a scarf she asks if Edith would approve the way it is tied. A very special lady who always spoke her mind even when it hurt if you happened to be on the receiving end of a tough remark. But she a twinkle in her eye just about all the time.

I happened to be in the truck at Wimbledon one time when Teddy was trying to take a shot of Edith, which he often did. Every time he tried to take that shot, Edith was looking away from the court so he could not do it. After the telecast, he castigated Edith for not paying attention to the match in progress. "What were you looking at?" he asked. "The Princess, of course". Still remember the scene. A great, classy lady who influenced many of us, especially our wives. She will be sorely missed. Condolences to all the Nathansons.

Jeffrey Cokin

Sorry to hear this sad news. I can remember back to my first experiences in sports when I spent time with Teddy and Edith and family at Hilton Head tennis. I think I learned more from Edith than Ted!

Joe Michaels

Both Kathy and I developed a relationship with Edith over the years. We had special times in their homes in NYC and in Fairfield. She was always so interested in us and other people. She knew how to share her love with other people. She always made us feel special. It was great to see the love relationship that she and Teddy had. We always knew what great parents they were by the way they supported [their children]. We feel blessed to be able to call them friends.

Don Baer

We all had such a soft spot in our hearts for the Nathanson family and Ted and Edith. They made a difference to all of our lives. The stories such as Ted leaving Edith at a plaza on 95 while driving back from a boxing event are legendary. They were so much fun and so caring of all of us. I founded the Sports Broadcasting Hall of Fame because I could never get over the fact that we couldn't find a way to pay tribute to two individuals: Ted Nathanson and Harry Coyle.

God bless both Ted and Edith.

Ken Aagaard

Sad to hear this. Glad to have known Teddy and Edith, two wonderful people. My condolences and prayers to their family.

Of course the legendary story of Teddy leaving Edith at a rest stop in CT is such a classic story that always brings a smile.

Andy Rosenberg

This is such sad news.

So many wonderful memories of my travels around Europe with Teddy and Edith.

Kris and I are heartbroken, but want to believe that they are reunited after all these years.

Our deepest condolences to all of the Nathansons.

John & Kris LiBretto



*Tributes to Silent Microphones***Hugh Downs & Carl Reiner**

Two television icons have passed away.

**Long associated with NBC television since its early years,
Hugh Downs, 99, and Carl Reiner, 98, are still household names.**

**Their lives have been covered in great detail elsewhere,
so Peacock North would simply like to thank both of them for the pleasure of their company
and salute them on lives well lived.**

*Tributes to Silent Microphones***Todd Matthews Sarcletti Remembered by Mike Schreibman**

Todd Matthews Sarcletti passed away peacefully on May 29, 2020.

“Devastated” needs to be added to the stages of grief. I mean, how else would you describe the loss of a loved one, a partner, a spouse, a friend who played a leading role in your life for 30 years?

We built an incredible world together, for as long as we could.

He was at NBC from 1994 to 2000, working on show production with Jane Pauley, Matt Lauer, and Sue Simmons. Todd worked with Al Roker on a children’s literacy project for the PBS program “Between the Lions” and was responsible for designing and launching the NBC News archival database and licensing software.

Whether at WNBC & NBC News, or overseeing 500 retail stores nationwide, or as a 4th grade teacher in Chappaqua, Todd balanced high standards with the ability to light up a room.

That attribute made “Mister Matthews” a favorite at Roaring Brook Elementary School. He came prepared with a Hogwarts Sorting Hat and the ability to do somersaults. And as each school day ended, he high-fived all the students as they left telling them, “Come back again tomorrow, the show only gets better.”

Our conversations in the days and weeks leading up to his passing were joyful. His 5-year effort toward life-long financial stability was achieved, as was his decade-long effort to obtain citizenship from Italy. He was beaming! We talked about his plan to move to DC. We talked for 90 minutes last weekend while I shopped for groceries with him giving me culinary tips, advice and recipes.

He didn’t say he was scheduled to return to detox. We didn’t say goodbye.

Namaste.



**Above: Todd with Roaring Brook students.
Right: Mike Schreibman, Ronald and Todd.**

**Right:
Also
an Ace in
the kitchen.**



We Get Pictures

Really Virtual Cameras!



Kraft Television Theatre on NBC was one of the stalwarts of the Golden Age of TV. Produced live from Studio 8H, the opening and closing credits included a model camera and operator placed on a revolving turntable (seen above). Many of us kids sent in our 50 cents and received this plastic model of same.

My original vanished long ago, but eBay recently came through with the real McCoy!

Here's the only TV camera at Wimbledon this year... (Actually it is from 2013). A topiary in the shape of a television camera and operator is seen in a broadcast position, one day before the start of the Wimbledon Tennis Championships in London June 23, 2013.

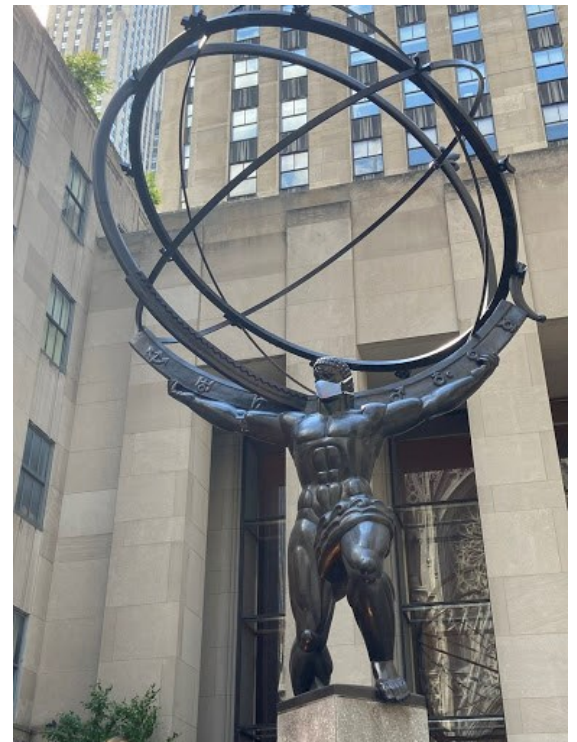
**Photo © Reuters/
Chris Helgren**



*The Kicker***The Rock Center Statues Mask Up!**

The giant Atlas holding a globe, the Mankind Figures “Maiden” and “Youth” and the golden Prometheus were all masked to remind passersby to wear their masks and social distance as more of them return to work.

The giant-sized gesture was presented by property owner Tishman Speyer as a part of an initiative by the Association for a Better New York when the city entered Phase 2 of the Covid recovery on June 22nd.



New Member News

Steve Jambeck writes: I started at NBC in July, 1973 as a VR studio camera operator on Local News. That Fall I got called back to work in the Video Tape Library, where I was made permanent in 1974. In 1975, I began shooting the soaps at the Brooklyn Studios: *Somerset*, *Lovers and Friends*, and *Another World* (the best.) In 1980 I worked on *The Doctors* in Studio 3B and, later, 3A. In 1983, I started doing hand held camera on *SNL*. I worked on about 175 *SNL* shows over 8 years, 1983 - 1991, and had a blast. During the 80's I also worked on *Donahue*, *Letterman*, *Late Night with Conan O'Brien*, *The Tomorrow Show*, *Dateline*, Local and *Nightly News*, and lots of Sports, including *NFL Live*. Also many of the WNBC shows, such as *Prime of Your Life*. I worked on a variety of live shows - political conventions, election coverages, specials, a White House press conference, presidential inaugurations, *The Miss America Pageant*, and 16 *Macy's Thanksgiving Day Parades*.



In June, 1991, I took a buyout from GE. I came back later and worked on many shows, including MSNBC shows, and *Late Night with Seth Meyers*, my last assignment, November 2017. My 44 years at the network were exciting and rewarding. I received 3 Emmy® Awards and a Monitor Award. I am still freelancing and have been shooting *The People's Court* for 24 years. I always knew I had the best job in the world.

John Filippelli was a lead producer for numerous MLB Games of the Week, League Championship Series, All-Star Game and World Series telecasts at NBC Sports. Of note while at NBC Sports, he produced the telecast of Game 1 of the 1988 World Series, in which Mark McGwire hit his record-breaking 62nd home run of the season. He was also the coordinating producer for FOX Sports' first World Series (Yankees-Braves in 1996). Over the years at these and the other broadcast networks, Filippelli was responsible for a number of "industry firsts," such as being the first producer to utilize regular-speed instant replay.



He joined YES as its first employee in September 2001 and built, from scratch, all on-air elements of a television network just five months before its March 2002 launch. Even before arriving at YES, Filippelli was held in high esteem by his peers, given his award-winning work while holding senior positions at NBC Sports, ABC Sports, FOX Sports and The Baseball Network. A Brooklyn native whose father owned a bar across the street from Ebbets Field, Filippelli's first actual job in sports was as a vendor at Yankee Stadium at age 16. He now resides in Greenwich, CT with his wife Gina.

Doug Spero began his NBC career in 1972 as a News Operations Editor at WNBC Radio. He was then a Radio Network News Producer. From 1976 to 1990 he had stints for WNBC-TV as a Long Island Correspondent, Bureau Chief, Field Producer and Assignment Editor. He also was at various times at the News Departments of Mutual, CBS Radio and several local ABC affiliates. His educational faculty experience includes positions at East Carolina University, University of North Carolina and, since 2001, his present spot as Assistant Professor of Mass Communication at Meredith College in Raleigh, NC.



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