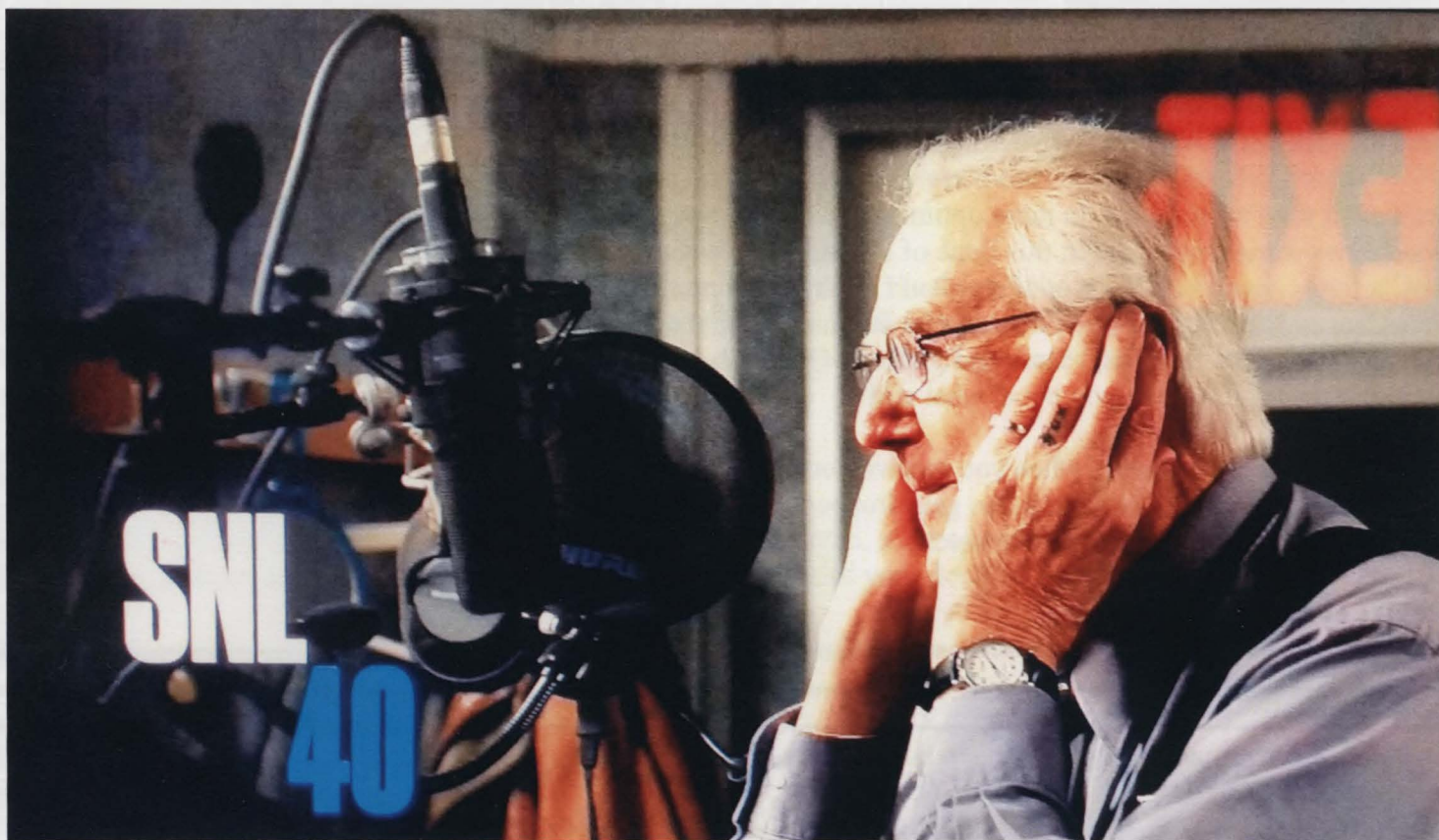




## We Remember Don Pardo



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## Marilyn's Page



Summer 2014. It was the best of times, it was the worst of times. The weather in the northeast was spectacular, the stock market was soaring. All of this set against a backdrop of serious world conflagration on a larger-than-life scale. Sorry to seem so Maureen Dowd-ish but it is really hard to ignore, amongst other horrors, the beheading of two journalists and one AIDS worker. Honestly, re-read that last line and tell me if you think we are living in the 21st century. Keeping an even keel is not easy these days with the news at hand. There were/ are several meltdowns happening at once and it really was hard to ignore, even when Fashion Week tried to take our attention. At the bottom of this page for the last few years I have asked that we remember our troops, crews and correspondents in harm's way. Never have we needed more people to be concerned about them (and the rest of the world for that matter). But they are the people out there and their jobs have become increasingly dangerous, as seen with the recent diagnosis of Ebola in a cameraman

hired to work with Dr. Nancy Snyderman's team in Liberia.

Let's enter the Fall season with more optimism. After all, trying times give us a chance to be focused and strong. *Good News* stories right here in this issue of PN include a wonderful NBC Sports Reunion on Amelia Island; NBC's forthcoming broadcast of "Peter Pan LIVE!" in December; The National Art Museum of Sport gala at the New Canaan Historical Society, marking its 4th international competition exhibit; the re-opening of the Rainbow Room; and also the new NBC Store and 30 Rock Grand Staircase leading to the re-imagined Studio Building mezzanine. If those don't give you hope, what will?

Just a PN bookkeeping note: when you receive your dues postcard, please remit that card along with payment. If we do not receive payment, your name gets dropped from the membership list which also eliminates you from the magazine mailing list, so please take note.

Now, to the rest of the magazine...

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



### Current E-mail Addresses

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

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



*What's New!*

## GE Post-65 Retiree Insurance Changes Reported By Bill Freeda

**OneExchange™**  
from Towers Watson

### Attention ALL NBCU Employees

Beginning on January 1, 2015 the General Electric Company (GE) will no longer be offering post-65 retirement benefits for any employee, retiree or spouse who is not 65, enrolled in Medicare, and enrolled their post 65 plans. These plans consist of a Medicare Supplement Plan, a Medicare Part D Prescription Drug Plan and Life Insurance.

For those of you who are already 65 and enrolled in GE post-65 retiree benefit plans, things will be changing dramatically.

You should have received an information packet in the mail which announces these changes. Our Bill Freeda has summarized the information in this report.

GE has arranged with a company called **OneExchange** to assist you in choosing your own individual Medicare Supplement, and Medicare Part D Prescription Drug Plan. GE will be providing a \$1,000 per person Retirement Reimbursement Account (RRA). In order to eligible for the RRA you must purchase these plans through **OneExchange**.

Dealing with **OneExchange** is a three-step process:

First step is to collect information. You will need your Medicare card, a list of your prescription medications, with their dosage, and the frequency you take the medication, and a list of your doctors.

The second step is to speak with a licensed benefits counselor by calling **OneExchange** at 1-855-873-0103 weekdays from 8 a.m. to 9 p.m. Eastern Time.

Once you have chosen the plans that fit you best, You will then be turned over to yet a third party who will assist you in filling out the application.

Appointments with benefits counselors will be available starting October 15, and I have been told by GE that you need not make this decision immediately; you can think about it.

According to GE because we are going from a group plan to an individual plan, pre-existing conditions will NOT be a factor in either eligibility or cost.

I have been asked what plan will most closely mirror the current GE plan. Experts at GE tell me that is the "N" Medicare Supplement Plan.

For those of you retirees over 65, life insurance will NOT be affected.

**If you have any questions call the GE Benefits Inquiry Center at 1-800-432-3450.**

**I am also available for any additional assistance toll free 1-800-928-5279.**

*What's Now!*

## NBC Sports Reunion 2014 at Omni Plantation and Resort at Amelia Island

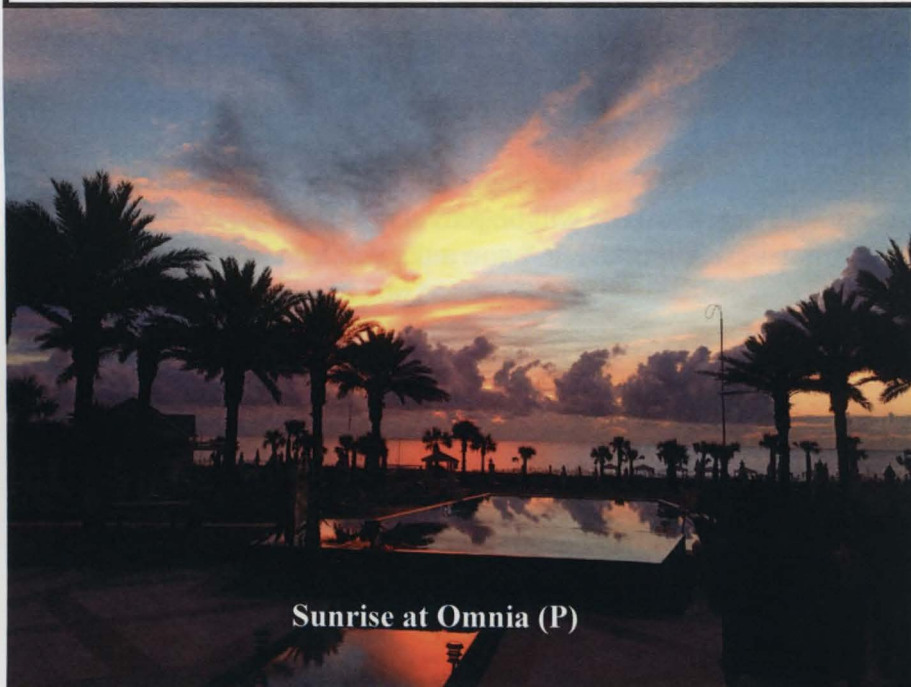


September 12-14<sup>th</sup> found 54 "NBC Old Sports" gathering together at Amelia Island, FL. Thanks to the hard work of Ken Fouts and wife Meta, along with numerous helpers and, of course, master of ceremonies Jim Simpson, the event was fun and well organized.

Some of us had not seen each other in years.

Throughout the meals, golfing, touring, and The Banquet (complete with speeches and videos) lots of laughs and old stories prevailed.

Most of these photos are courtesy of Julia Sansevere,



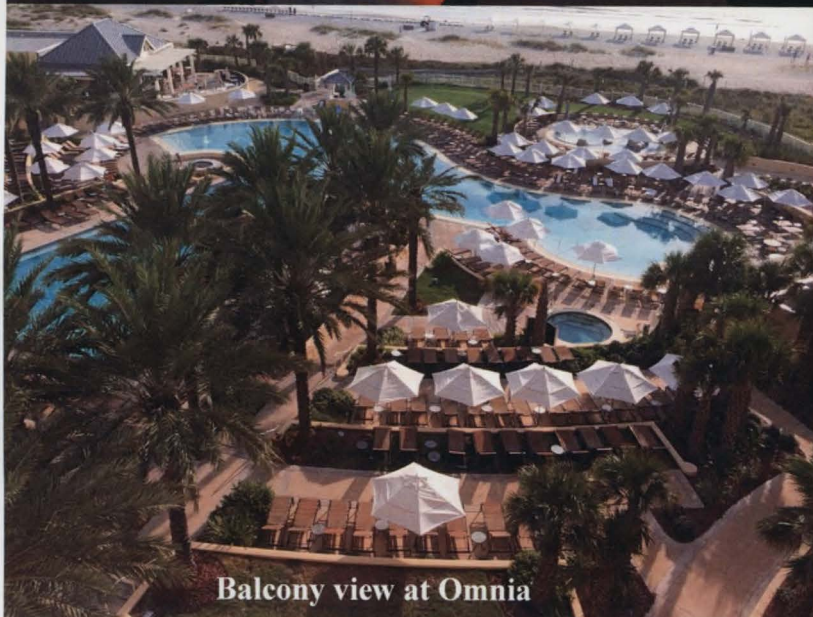
Sunrise at Omnia (P)

Ken Fouts writes to PN: Neil Flagg who worked out of the Chicago office was the editor, creator and over-all maker of the memories video and a video coming next honoring those of us that have passed on.

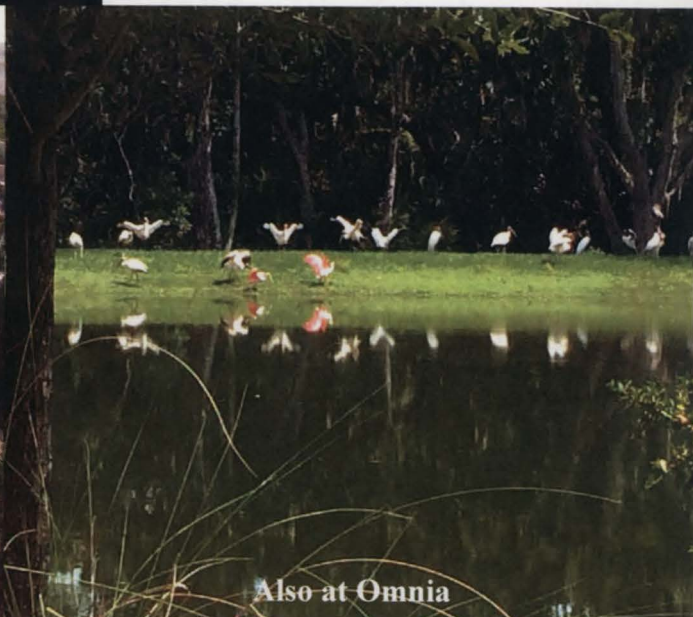
Many people sent him pictures, but he had total creative control over what to use, the music and the graphics.

The second video is now available.

View the "NBC Reunion Montage 720p" video at Vimeo by going to <http://vimeo.com/106325781>



Balcony view at Omnia



Also at Omnia



*What's Now!*

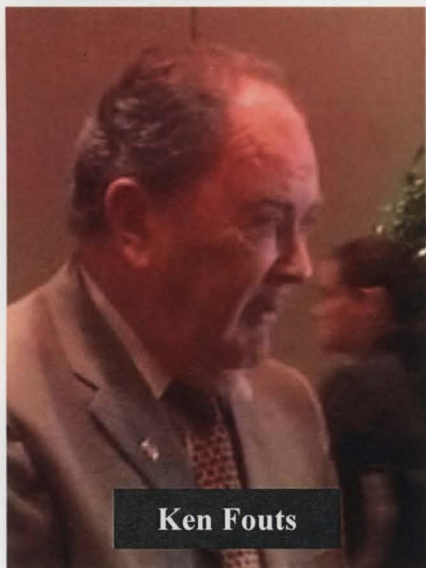
Above: John Wendell, John Gonzalez,  
Mickey Wendell,  
Sandy Gonzalez, Julia Clegg Sansevere  
and Dick Sansevere  
at the Friday Night Dinner.



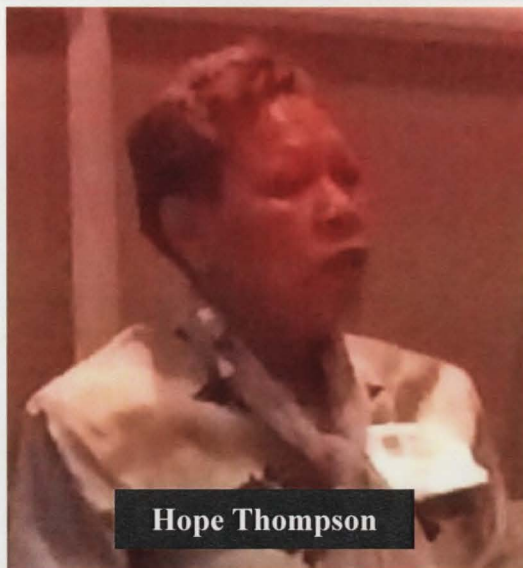
Above: Neil and Fran Flagg.  
Right: Larry Cirillo and George Finkel



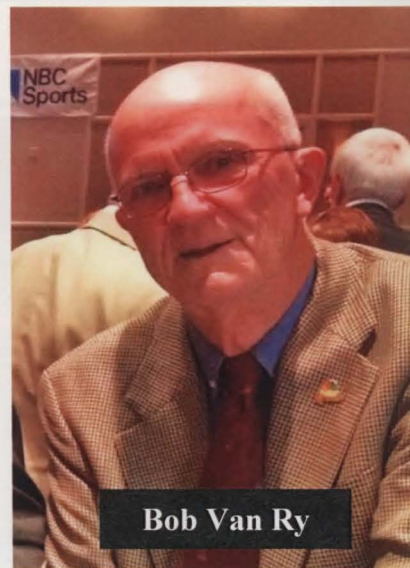




Ken Fouts



Hope Thompson



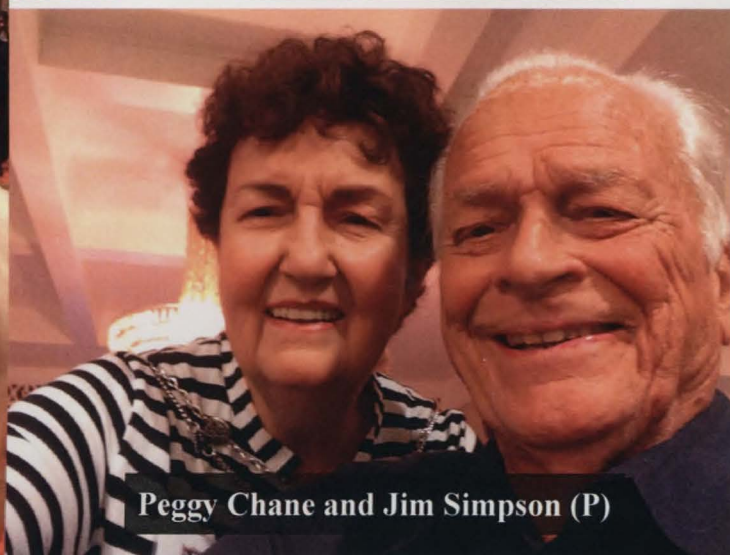
Bob Van Ry



Ginny Seipt, Carla Engelman, Ellen Beckwith and Harriet Simmons



Peter and Maureen Stamm



Peggy Chane and Jim Simpson (P)





**Sandy Carnegie Baker, Candy and Jim Dullaghan, Barry and Eileen Black (C)**



**Elise and Jim Johnson, Cathy and Larry Worster (C)**



*What's New!*

## NBC's Bob Costas Marks 40 Years of Sports Broadcasting



When Bob Costas arrives in Philadelphia this weekend\* to host NBC's coverage of Sunday's Eagles-Giants game, he will mark the 40th anniversary of his debut in professional broadcasting. Costas isn't often associated with Philadelphia sports in the way that other veteran voices are, such as Dick Stockton, Mike Emrick, Verne Lundquist and Joe Buck. Whatever happens to any of the sports Costas covers, it's likely that one thing about Costas will not change: his desire to step into the intersection where sport crosses with the big social issues of the day. From steroids in baseball to guns and domestic violence in football, Costas has never been afraid to speak his mind. He has done so in halftime essays on NBC's football broadcasts; on HBO's "Real Sports with Bryant Gumbel"; and on his "Costas Coast To Coast" radio show that aired in the 1980s and 1990s.

Costas also appreciates the fact that most subjects of his criticism have not taken his remarks personally. Major League Baseball has been a frequent target, but Costas praised former commissioner Bud Selig for recognizing "that I am not looking to potshot anybody, or fire off unreasonable arguments." "I was the first network sports broadcaster to talk about steroids in baseball, and to talk at length about the game's economic problems, which were acute in the 90s and at the turn of the century," Costas said. "Bud Selig is a friend of mine. He has occasionally said to me, 'I agree or disagree with this or that,' but it has never been personal." That is in part because Costas has been able to remain a sports fan throughout his decades in the industry. And for as many issues as there are on the sports landscape, he hopes to keep that mentality at heart. "I think that reasonable people are able to enjoy sports, but also acknowledge that there are issues that inevitably are part of it," he said. "And to have somebody in a prominent position at least occasionally address those issues - never at the expense of the game or the ongoing action, but finding a place to do it, and doing it as concisely as possible - I think serves a purpose."

So if Costas says something controversial on Sunday night, don't be surprised. And if, some years from now, he says something controversial while hosting Olympics coverage from a set outside the Comcast towers, perhaps you shouldn't be surprised by that either.

-- Adapted from an article by Jonathan Tannenwald, ©Philly.com \*October 10, 2014

## New Agreement at NBC Extends NABET-CWA Coverage at the NBCSN Cable Sports Network

NABET-CWA has signed a new agreement with NBC Universal which will provide further union contract coverage for sports broadcasts airing on the NBC Sports Network (NBCSN). The agreement also provides for NABET-CWA representation to workers employed at NBC Sports' new production facility in Stamford, CT. Under this new agreement with NBC Universal, to be officially announced on September 25th, the Union's geographical jurisdiction for events airing on the NBC Television network will now be extended to events airing on the NBCSN. These events include NHL broadcasts, college basketball broadcasts, Triple Crown related horse racing broadcasts, upcoming NASCAR broadcasts and other events.

Additionally, studio shows originating from Stamford, CT will now also have NABET-CWA represented workers performing a number of technical craft jobs. NBC has used its Stamford studios to produce NHL pre-game and post-game shows, as well as scoreboard update shows. This fall NBC Sports will produce "Football Night in America" there as well. FNIA airs every Sunday night during the NFL season, as a lead in to the network's top rated "Sunday Night Football" broadcasts.

--NABET Signal Newsletter – August 7, 2014



*What's New!***“Live From New York...” It’s Darryl Hammond**

To replace a legend that began with the start of “Saturday Night Live” in 1975, Lorne Michaels has reached back to a different era in the show’s history: Darrell Hammond will be the announcer for this season of “S.N.L.,” stepping in for the late Don Pardo.

Mr. Hammond served longer than any other performer in the history of the NBC broadcast, working in the cast from 1995 until 2009. He also had the distinction of quietly subbing for Mr. Pardo on several occasions when the announcer could not do the show for health reasons. Mr. Hammond, who was among the best impressionists in the history of “S.N.L.,” read in the introductions in the famous Pardo voice.

Most memorably, in a show from 1999, when Mr. Pardo found at dress rehearsal that he was developing an incapacitating case of laryngitis, Mr. Hammond not only performed the introduction (“Live from New York...”) but played Mr. Pardo (in voice only) in the opening monologue with host James Vanderbeek. (In a later interview, Mr. Pardo said he heard from his sister-in-law the next day, praising him for his comic repartee with the host.)

Mr. Michaels, the show’s creator and executive producer, said replacing Mr. Pardo was a task he had never looked forward to, having continued to employ Mr. Pardo’s legendary voice well into the announcer’s advancing years. He died in August at 96.

“There were a lot of sweet ideas about carrying on with Don somehow,” Mr. Michaels said in an interview. “Because everyone has a Pardo impression. But he had the greatest run and he’s a completely beloved figure. So I thought: Don’t turn this into something else. That period ended.”

At the time of Mr. Pardo’s death, Mr. Hammond spoke warmly of his work replacing him on the four or five occasions Mr. Pardo could not perform. He said then that he would be “honored and thrilled” to be chosen as the second regular announcer in the 40-year history of the show.

Mr. Michaels said of his decision to select Mr. Hammond: “I’m really happy about it. I think it will be good to have Darrell doing his own separate thing.”

—By Bill Carter, © The New York Times,  
September 18, 2014





*What's Now!*

## Peacock North Attends WNBC-TV Courtroom Sketch Artist Exhibition



The word ‘artifact’ comes from the Latin phrase *arte factum*. Literally translated, the phrase means “something made with skill,” and the modern word’s dominant definition is “a handmade object . . . characteristic of an earlier time or cultural stage.”

When Lois Dengrove donated her mother’s work to the University of Virginia Arthur J. Morris School of Law Library in March 2014, it was immediately evident to the staff that what we’d acquired wasn’t just several thousand beautiful drawings, though they certainly are beautiful: witness the captain and two mates on the deck of the *Argo Merchant*, gazing out at ten-foot seas, the water green and blue and black and white at once, the danger so palpable you can almost hear the breakers; or stare a while at the vacant music chair, a violin and lamp-lit score waiting for a woman who met a cruel, needless fate backstage, and who would never return to play the Met ballet’s second half.

The real surprise in looking through Dengrove’s art was that it inspired questions – what became of the ship in those turbulent seas, who stole that musician from where she belonged – and they were not the types of questions typically asked of art. The questions we were asking had answers based in facts, facts waiting to be uncovered in newspaper archives, twenty- and thirty-year-old books, magazine articles and strange crannies of the internet.

And those facts were part of what made the art beautiful, meaningful, true. But what makes these sketches precious is that they are artifacts from an era that is all but extinct. After Bruno Hauptmann’s 1935 trial for the Lindberg kidnapping – a proceeding made chaotic by the antiquated flash equipment of 1930s cameras – courtroom photography was restricted and eventually banned. Sketch artists became the only way for the media to offer visual coverage of trials. This didn’t change until the early 90s. The media event that was the O.J. Simpson trial was unimaginable only a decade prior.

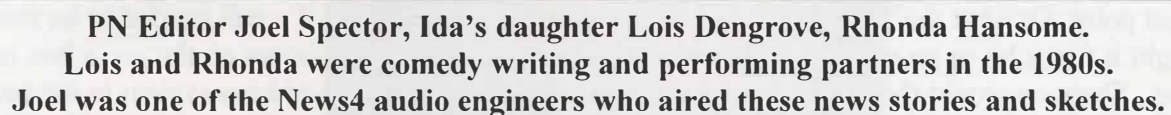
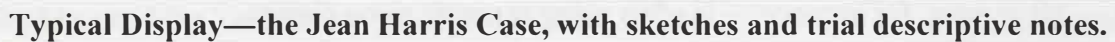
The University of Virginia Law Library is elated to present an exhibit of 118 images comprising 60 court cases. Both criminal and civil trials are represented – contested wills, Mafia dons, deportation hearings, murder, kidnapping, police brutality, and others. The website contains these and nearly 6,000 other sketches catalogued by topic, including 1,751 we were unable to identify or to link with a particular court case. We welcome you to the cross-roads between art and fact.

Ida Libby Dengrove (1919-2005) grew up in Philadelphia and often spent summers in New Jersey. Drawing quick portraits on the boardwalk at Cape May, she and her mirror twin, Freda, became adept at capturing a wide variety of facial features and expressions. After innumerable awards and scholarships, Ida Libby married and had three children. When they were grown in 1972, she became a sketch artist at WNBC New York. Her tenure coincided with a sharp rise in New York City’s crime rate, and she sketched some of the most noteworthy trials of the late twentieth century. She won two Emmys and was nominated twice more over the course of her career. After leaving NBC in 1987, Dengrove continued to draw, paint, and create for another twenty years, until her death from complications of Alzheimer’s at the age of eighty-six.

Please visit the archive at <http://lib.law.virginia.edu/dengrove/> and perhaps you will be able to help identify the court cases associated with many of the sketches.

—Exhibition Catalog introduction ©2014 University of Virginia







*What's Now!*

## A Childhood Glow Reflected in the Box Score

By Billy Altman

My younger cousin Billy (born one day after me) was the one person, other than my husband, who followed my career in Sports. As a sports lover he would inevitably be watching one of the various ballgames I worked on and took note of the verbal credit given to Technical Directors like myself. We have in recent years switched positions: I now follow his career as a Major League scorer here in New York. This article appeared in the New York Times. It is for all the baseball lovers in our group, and there are many. Enjoy. —Marilyn



As a youngster growing up in Upper Manhattan in the 1960s, I never tired of looking out the bedroom window of my parents' top-floor apartment on Amsterdam Avenue during the baseball season and being able to view the bright lights of both Yankee Stadium nearby in the Bronx and, beginning in 1964, Shea Stadium off in the distance in Queens. While I wouldn't want to suggest I learned much simply from being able to see both ballparks from my home, it has struck me recently that there may well have been some larger meaning in all of this. Baseball was calling to me, and now I'm making the calls, for in September I'll mark my 10th anniversary as an official scorer for the Mets and the Yankees.

The job means staying focused on an average of 300 pitches per game, with the games often lasting over three hours. It means dealing with an ever-increasing number of defensive shifts in which the third baseman may somehow end up standing next to the guy who plays first. And it means quickly developing a thick skin, because whatever you decide — hit or error, for instance — is often going to create some dissent.

My path to becoming part of this unusual fraternity — our membership across the country's 30 major league ballparks numbers fewer than 100 — stems from the usual obsessions most baseball fans share from childhood. I still like to recall that rather than doing my homework after grade school, I'd listen to rock 'n' roll on the radio while devouring the information on the backs of my baseball cards. If a geography teacher asked me where, say, Albuquerque was, my answer was likely to be "Texas League." In the end, I became neither a musician nor an athlete. Instead, I carved out a career in journalism, as a pop music critic in the 1970s and, not long after, as a baseball writer. And once I started spending time in the press box, I became fascinated with the intricacies of scoring — one of the more quirky lines of work in professional sports.

Here is how I got started: One day in 2003, I was sitting next to Bill Shannon in the press box at Shea Stadium and, as always, marveling at the ease with which he handled the various facets of keeping score, from maintaining an immaculate, fully detailed scorecard to promptly and confidently making whatever call a play on the field required. Shannon was a legend, at least among other writers, and I finally asked him how one would go about learning to do what he did. He looked at me, somewhat amused, and replied with a question of his own. "You want to do this?" he asked. I did. And so began a little over a year of what Shannon called "shadow" scoring whenever I was in either New York ballpark on a writing assignment and thus could sit near him. At various points during a game, Shannon would ask me to give him the starting pitcher's "line" — his total of innings, hits, runs, earned runs, walks and strikeouts to that point. Or what the No. 3 hitter had done in the fifth inning. And if a call needed to be made, whether I thought it was a hit or an error — and, preferably, before a replay was shown on the press box monitor. Go from the gut. Shannon would then make his own call over the internal public address system in the press box. Like any judge, I came to understand that the scorer needed to interpret the evidence before him, make the necessary



*What's Now!*

decision and move on. And if you weren't sure, you could always review the call later and, if need be, reverse it. In fact, scorers have up to 24 hours to change a call. Appeals are allowed, too, but that's a separate process.

This informal internship with Shannon also involved studying the baseball rule book, specifically the 30 of the 119 small-type pages devoted to scoring. One of my favorites is 10.06 (c), under the heading "Determining the value of base hits." It states that if a batter hits a ball in the gap and goes for extra bases, he gets credit for a double if he overruns second base and is tagged out trying to get back. But if he slides past second and is tagged out, it's a single. Go figure. In late 2004, when a number of rainouts necessitated that the Yankees play several day-night makeup doubleheaders, Shannon received permission from Major League Baseball's senior vice president and scorer supervisor, Phyllis Merhige, to let me work a ballgame.

Naturally, I ran right into a tricky issue. It was the second game of a doubleheader against Tampa Bay, and with the Yankees ahead, 7-3, in the fourth inning, their rookie starter, Brad Halsey, loaded the bases with one out. Manager Joe Torre promptly yanked him from the game. Since Halsey hadn't pitched the requisite five innings to be eligible for the win, Rule 10.17 (b) came into play. If the Yankees were to keep the lead for the remainder of the game, it would be the responsibility of the official scorer, namely me, to "credit as the winning pitcher the relief pitcher, if there is only one pitcher, or the relief pitcher who, in the official scorer's judgment, was the most effective, if there is more than one relief pitcher." So the choice was mine, or, as Pete Caldera of The Record of Hackensack loudly put it in the press box, "Hey, Billy, it's your first game, and you get to play God!" Fortunately, Tanyon Sturtze, the first reliever of the three who combined to pitch the remainder of the game, not only bailed Halsey out of the bases-loaded jam but went on to pitch three and two-thirds innings of two-hit, no-run ball en route to the Yankees' 10-5 victory. Awarding him the victory was a no-brainer.

As for my first error call — on a dropped foul pop-up near the stands by the Rays' third baseman — there were some audible grumbles from my colleagues. It was, in effect, my welcome to the big leagues. Through the years, of course, more grumbling followed. Sadly, Shannon died in 2010 in a fire at his mother's home in New Jersey. He was 69, leaving me and three other scorers, all of whom he had also trained, to fill the void. Jordan Sprechman and Howie Karpin are each working more than 60 games this season. David Freeman and I divide the rest of the 162 home games the Mets and the Yankees are scheduled to play.

Of course, the more games I preside over, the more memorable things I encounter. In 2011, I was the official scorer for a late-August game in which the Yankees beat the Oakland Athletics, 22-9. Three Yankees — Russell Martin, Robinson Cano and Curtis Granderson — hit grand slams. It's the only time in baseball history that one team has done that. There is also the increasing number of defensive shifts, with teams often overloading fielders on the right side of the infield to counter left-handed pull hitters.

I'm more than satisfied to be where I am, up in the press box, away from the playing field but a working part of the game. And 10 years in, the job still has its glow, like those bright lights I saw from my window all those years ago.

—By Billy Altman, ©The New York Times, August. 3, 2014



*We Get Letters and Pictures*

## Collie Specialist John Thomas Hosts the Collie BBQ



In early summer here at Greatview in upstate New York we have a gathering of friends and now family who own Greatview collies. There were 30 or so in attendance this year; that is to say, a dozen or so well behaved collies ranging in age from 1 to 12, and their owners. Since this picnic is primarily a social affair it also gives us, as fanciers, a chance to evaluate our breeding program. Health and temperament are important, with the collie standard and beauty prized.

Each breeding is a learning experience with a few surprises along the way as we strive for the well balanced collie. Owners get to see generation after generation and compare notes. Doreen and I wish to educate and support all the companions we have produced. We are their advocates and take their well-being seriously. Every effort is towards successful ownership. Over the years, we have had the joy of watching kids grow with their best friends in confidence and friendship.

This year, I also had the honor of M.C-ing the Collie Club of America National welcoming ceremonies in Springfield, MA. While not the Super Bowl or the Nightly News it still keeps me in showbiz.

In my first career, I started at NBC as a vacation relief in 1971. (My first edit was with a razor blade and a microscope.) Got a staff position in 1973. Next 15 years in the video tape department. 12 years on the road with NBC Sports, along with assignments on SNL, Cosby, Letterman, and Nightly News. Finished up my career as an E.J. editor. All in all, I racked up 25 great years and 2 sweet Emmy awards.

[Ed. note: John assures us that no collies were cooked at this BBQ!]



*We Get Letters*

**Former NBC News producer Pat Trese and PN editor Joel Spector both worked on the day-long Bicentennial Fourth programs in 1976.**

**We recently exchanged emails sparked by our photo of Marvin Einhorn directing in the 8H Control Room.**

July 3, 2014

Dear Joel,

[Please let me] tell you how much I appreciated your fine work on “The Glorious Fourth”, but I want you to know that my most vivid memory of that day was early in the coverage when the choir in the cathedral in Santo Domingo, where Christopher Columbus is supposedly buried, kept singing America the Beautiful in Spanish while we dissolved from the tomb in the cathedral to the first tall sailing ships entering New York harbor. It was at that moment I realized that – Wow! This crazy unscripted day of live TV is really going to work!

Thank you for reminding me of how lucky I was to have worked for so many years with such skilled, imaginative professionals as yourself. I promise that you will get top billing from now on when I tell this story to the dwindling number people who have any idea of what I'm talking about. But we were both there and the whole day was amazing. Do you remember that Old Faithful was late on The Glorious Fourth? At least, we don't have to worry about that old geyser tomorrow. Hope you get to take the day off.

One note about the first Early Bird [satellite broadcast]. Stoddard Dentz was the TD in the Instant Special control room when the French hijacked the British satellite transmission, breaking in with Yves Montand singing a ballad on a sound stage set with bistro furniture. Awe-struck NBC biggies stood behind Dentz, a couple of them moved to tears by this technological breakthrough. Stoddard Dentz finally said for all to hear: “How about that? The first trans-Atlantic live television picture of a boom shadow!”

Thanks for the memories, Joel

– Pat



**Dept of Corrections**

Our previous issue contained two inadvertent errors...

The additional photos of our Spring Luncheon guests were taken by Ed Hinch, not Hunch.

The tribute to the late Mike Shugrue was written by a friend of his and not by NBC's Judy Kerr, another friend and colleague.



*What's New!***The National Art Museum of Sport**

The National Art Museum of Sport was founded in 1957 by Germain G. Glidden, father of Christine Glidden (NBC Sports). She is the Chair of the NAMOS 4th Annual "Commitment to Excellence in Art & Sport: A Fine Art Competition" and exhibit. The winners of this year's competition are on exhibition now at the New Canaan Historical Society with over 30 works of fine art depicting sport in painting, sculpture, & photography.

I urge all of you to go and visit this lovely and prestigious exhibit.

You can combine it with a beautiful day of leaf-peeping in the country. — Marilyn Altman



Top: "The Volleyball"  
by Mitchel Gray.

Above: Christine and  
Elizabeth Varner,  
Executive Director of NAMOS,

Left: "V Seat"  
by Richard Stravitz,  
judged as "Best in Show"

Right: "Where's the Puck?  
(Red/Blue) by Carl Vittetoe



*What's New!***Presenting Mr and Mrs Doug Skene Jr**

Hello Joel.  
Hope all is well with you. Miss seeing your friendly face around NBC.  
Got married to Joanne O'Sullivan in Maui, Hawaii, on the 23rd of September.  
Please let me know of the next get together.  
Love Ya,  
Doug.

Send congrats to the couple at  
2823 Camino del Mar  
Unit 72  
Del Mar, CA 92014

**Allison Williams to Star in NBC's "Peter Pan LIVE!"**

NBC will present "Peter Pan LIVE!" on Thursday, December 4<sup>th</sup> at 8:00 pm Eastern Time. The cast includes Allison Williams as Peter Pan, Christopher Walken as Captain Hook, Christian Borle as Mr. Smee/George Darling, and Kelli O'Hara as Mrs. Darling. Returning as Executive Producers are Craig Zadan and Neil Meron.

Following in the footsteps of the phenomenally successful "The Sound of Music LIVE!" - which drew over 18 million viewers - comes this musical masterpiece that tells the beloved story of Peter Pan, the mischievous little boy who ran away to Neverland. The program will originate from a 37,500 square foot studio, the largest on the East coast. Opened in December 2009, Grumman Studios sits on a 30-acre site in the space formerly known as the birth of the Apollo Lunar Modules that placed man on the moon, located in the heart of Long Island's Nassau County, and just a short ride from New York City.





*Peacock History*

**Tom Brokaw Recalls Nixon's Resignation Announcement**



When the Supreme Court ruled Nixon would give up all his recordings we knew that the first days of August, 1974, would be historic.

Remember, these were the days before Twitter, social media in general. So the Today Show and Nightly News were the opening and closing of the day's news.

On Monday, August 5th, I was working the phones hard, trying to get a line on his decision and the timing. Suddenly I had a call from Bob Griffin of Michigan, the number two Republican in the state.

I had been courting him for a year and he wanted me to know that he would lead a group of prominent Republicans to the White House that evening to tell the President he had to go.

This was a major development but when I called Ed Fouhy at Nightly he insisted I get a second source, even though Griffin was rock solid.

It was late – about 5:45 – and I had a big story but no second source.

Then, an idea – Barry Goldwater, Jr, was a congressman and not the brightest bulb. I called him and gossiped for a few minutes and then sprung the trap: “This is really something – your dad coming to the White House to tell the President he has to go.” Barry Jr said, “Yeah, I just talked to him.”

Goodbye Barry, hello Fouhy, I have a second source.

Later that evening the Republicans were told not to come. The President had made his decision.

On the night of the actual resignation Tom Pettit and I were in Lafayette Park, surrounded by cheering crowds, and when the President finished I said he failed to acknowledge his wrongdoing and to apologize to those who had supported him to the end.

On CBS Dan Rather called his speech majestic.

The next day High Sidey of TIME said, “Brokaw, you got it right, the other guy didn't”

[Ed. notes: PN's heartfelt thanks to Tom for this exclusive article on the 40th anniversary of that unique event, and to Bambi Tascarella for contacting him with our request.

The NBC graphic was sent to all NBC News folks  
who participated in the broadcasts of that historic week.]



*Peacock History***Variety Reviews the first Tonight Show in 1954**

TONIGHT, NBC-TV, Mon-Fri 11:30 pm – 1 am EST

Sponsors: Participating; Star: Steve Allen; Cast: Eadie (sic) Gorme, Steve Lawrence, Gene Rayburn

Executive Producer: Mort Werner; Director: Dwight Hemion; Writers: Stan Burns, Herb Sargent.

Production Cost: \$35,000 per week.

At the opening of NBC-TV's *Today*, back in the early-Weaver period of television, this publication commented that the show would last if its easy-going master-of-ceremonies, Dave Garroway, were not crushed to death by the sheer weight of gadgets and production.

In the early-Weaver era, *Today* was a nightmare of remote pickups, tape recorders, transoceanic phone calls, and interminable closeups clocks showing the time in Bombay. The program's survival represents a joint triumph of man (Mr. Garroway) and monkey (J. Fred Muggs) over a mechanical world gone mad. The results show in the new NBC-TV *Tonight*, a product of the middle-Weaver or contemporary period. (What the late-Weaver period will bring is too awesome to consider.)

Tonight has Steve Allen and not much else. There are other regular performers in the cast, but none of particular consequence. If any attention is being paid to production tricks, it is not apparent. Such few technical problems as are attacked (an occasional remote here and there) are handled with an informality bordering on anarchy.

On the opening show Sept. 27 one scheduled remote was prevented because the driver of the camera car was pinched by a cop. On a later program a pickup from the roof of Radio City proved such a difficult assignment that it was 15 minutes after the original cue before it could be cut into the program. Mr. Allen filled the void with random comment which was far more enjoyable than the remote itself.

Not much beside Mr. Allen is needed to make *Tonight* a success. He has wit, intelligence and passable ability as a pianist and is able to carry much of the show by himself. With a moderate amount of relief from others, he ought to go on indefinitely. This relief, by the way, should not include the short newscasts by Gene Rayburn which have been inserted in the show and which have been neither newsy nor entertaining.

It is and should be an informal program, but not to the extent that the production crew yields to the normal desire to sleep at the hours it is on.

--©Variety, October 11, 1954





*What's Now!*

## Don Blair Recalls NASA Recovery Missions



As I close in on 60 years in our marvelous business I am constantly reminded of some old and tried and true advice. Advice that fits comfortably into our everyday lives. Be good to people on your way up. You may meet them again on your way down.

It was back in the early 1960s and I was working morning and evening TV shows at Channel 30 in West Hartford and a four hour record show at WDEE in Hamden near New Haven. I was on the air there when JFK was assassinated. As I sat there tongue-tied the boss stepped into the studio doorway and said...."Relax...we have just switched to the full ABC Network

where we stayed for the next 3 days. It was there that I met a guy named Johnny Louther...an obvious talent but working his way back into our business after a descent into alcoholism and being tossed out of his family's TV station in upstate New York. John was being the "gofer"...going for coffee and filing numerous news voicers which revealed his brilliance as a writer/reporter and on-air talent.

Here's the great part. I got John a Saturday night on-camera newscast, the fee for which had to be far less than the cost of the gas he had to put into his beat-up old Packard for the round-trip from Westport to West Hartford. It didn't matter to John at all. A friend...yours truly....had reached out to do him a favor. I did not know at that time that John was a very close friend of Chuck King, then news director at the now-defunct Mutual Radio Network in NYC. John phoned. Chuck is hiring two new correspondents....get a tape in to him right away. Of course I did and in short order had my invitation to come into the Big Apple and do two five minute network newscasts just before Christmas, 1965. Chuck even let me pre-record them knowing how nervous I was likely to be and he was quite right. After my second newscast I was told I had a phone call in a nearby office. It was Chuck. Welcome to the Mutual Network were his first words.

Barely four months into NYC and "big-time" radio he called me into his office to announce that he was sending me on the biggest assignment of my life. Reporting to the carrier USS Wasp as one of two "pool" reporters for the Gemini 9 Earth orbital mission in June of 1966. Bill Ryan was the other reporter and he came from Channel 4 News in NYC...already a veteran of several such assignments. He was a good teacher and a great friend. In those days such assignments came from a meeting of the news directors of three TV networks and us....Mutual Radio. I guess I did fairly well because when the next two Geminis came up I was assigned to both. A disturbing non-assignment period of nearly two years went by as I wished openly to colleagues that the Apollo 11 First To The Moon mission was the one I really, really hoped for. I needn't have worried. By then the importance of that historic first was so paramount that all four networks....the well known three but also us folks at radio-only Mutual were guaranteed picks.



*What's Now!*

On their return to Earth on July 24, 1969 there I was high up on the island structure of the great USS Hornet as the only radio voice to the entire English-speaking world....what turned into a five hour solo broadcast after which my producer, the late Dick Dressel came walking down the deck toward me and commented "Nice going kid....you just had yourself the largest radio audience of all time!" Who was I to argue nor have I ever questioned his statement since then. For what is now going on to over two decades a whole gang of us media types who played key roles in that mission particularly on Splashdown Day (the news media came up with that phrase early in our space efforts) gather back on the carrier Hornet for a celebratory reunion every five years to which just about every participant in the actual event shows up. We can't stop the calendar but darned if we don't all look just like we did 45 years ago. Yeah, right. With Neil Armstrong deceased and Michael Collins resistant to all efforts to get him to join us, the always pleasant and approachable Buzz Aldrin, second man to walk on the Moon, has become the guest of honor at all of those gatherings.

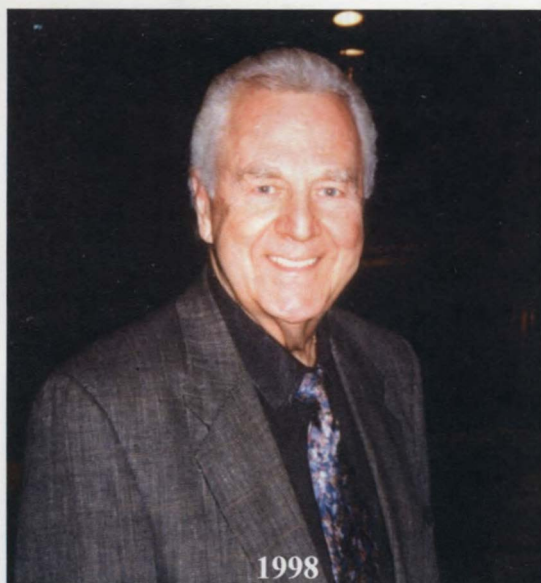
Check out this photo. We were all part of the mission back in 1969, we're all blessed with reasonably good health and we all show up to enjoy each other's company and....or course...brag a bit....or a perhaps...a lot.



Pictured above are: Standing: Don Blair, radio pool correspondent; Bruce Johnson recovery helicopter copilot; Clancy Hatleberg, chief swimmer UDT-11 (1<sup>st</sup> to greet the Astronauts); Chuck Smiley, helo pilot for Apollo 10 and 13.

Seated are: Dr. Bill Carpentier, NASA Medical Officer; Buzz Aldrin; John Stonesifer, top NASA official on the USS Hornet; Glenn Casey, helo co-pilot Apollo 12.



*Tributes to Silent Microphones*
**Don Pardo**


Don Pardo, who literally introduced television viewers to some of America's biggest stars and soon-to-be-stars as the longtime announcer for "Saturday Night Live," died August 18th in Tucson. He was 96. Mr. Pardo's death was confirmed by his daughter, Dona Pardo. Mr. Pardo, whose career began in the radio age, continued through the end of the last season of "S.N.L." in May, when he performed the introductions on the finale, hosted by Andy Samberg. Mr. Pardo was with "S.N.L." from the show's first episode in October 1975, and performed the introductions for 38 seasons, missing only Season 7. For many viewers, the names of scores of stars — from Chevy Chase to Eddie Murphy to Tina Fey — were first heard in his sonorous baritone, which announced the cast each week at the end of the opening skit. "Every year the new cast couldn't wait to hear their name said by him," said Lorne Michaels, the show's creator, who hired Mr. Pardo in 1975.

But for an older generation, Mr. Pardo was familiar long before Mr. Michaels started "Saturday Night Live." He was the announcer for an

assortment of widely watched game shows, including two of the most popular television has ever seen, "The Price Is Right" and "Jeopardy!" While not many people knew his face, practically every American for a span of more than half a century knew his voice. And for the long line of budding stars who came out of "S.N.L.," that voice was validation. As Maya Rudolph told Mr. Pardo in a video tribute when he was inducted into the Academy of Television Arts and Sciences Hall of Fame in 2010, "The moment you said my name was the height of my career."

Dominick George Pardo was born on Feb. 22, 1918, in Westfield, Mass. (It was George Washington's birthday, the source of his middle name.) His father, also named Dominick, a bakery owner, and his mother, Viola, were immigrants from Poland. Mr. Pardo's eventual first name was the result of a several-step process to distinguish himself from his father. "They used to call me Nicky, and I didn't like that," he said in an oral history he recorded in 2006 for the Archive of American Television. "So when I got into radio, I took up Dom." That, though, didn't stick. "People would always say 'Don,' " Mr. Pardo continued. "I said, the heck with it; I'll be Don."

Mr. Pardo had become interested in oratory and theater while a student at Norwich Free Academy in Connecticut, and in 1938, while living in Providence, R.I., he began working with local theater troupes, among them the 20th Century Players, which sometimes performed on WJAR, the NBC affiliate in Providence. After about a year, the station manager there, impressed with Mr. Pardo's voice, offered him a job as an announcer for \$30 a week — a pay cut from his job at Brown & Sharpe, a machine tool manufacturer, but his new bride, Catherine Lyons, told him to take it anyway. In 1944, he and a friend, Hal Simms, who would also become a top radio and TV announcer, made a fateful weekend trip to New York, visiting the NBC studios to watch some of their smooth-voiced heroes at work. When Mr. Pardo stopped by to thank Patrick J. Kelly, the supervisor of announcers, for arranging the tour, he ended up with a job offer. He started at NBC in New York on June 15, 1944. "I was put on the night staff, naturally, 6 to signoff," Mr. Pardo recalled. "Signoff was 2 a.m."

As a staff announcer, he did more than introduce shows and read commercials. The announcer also played the role of engineer, getting the radio programs going and cuing up the right bits at the right time. If you could not do those chores, he said, you would not last as a radio announcer. But Mr. Pardo had joined the network just as NBC was experimenting with programming in a new medium, television, so he quickly found himself out of his radio comfort zone. One day in 1946, the boss came in and asked if he knew anything about baseball. He and another announcer wound up calling three televised baseball games. Mr. Pardo called the games as a radio announcer would, follow-



*Tributes to Silent Microphones*

ing the maxim never to allow any dead air, which proved a poor mix with a medium in which viewers could see the action. In his Hall of Fame acceptance speech, he recalled that one reviewer dismissed his efforts with this phrase: "He doesn't know the game, and he wouldn't shut his mouth." Mr. Pardo found himself shuttling between radio and television, but the newer medium increasingly took up his time; he was assigned to a variety of programs, including "The Colgate Comedy Hour" and some early game shows. An assignment he received in 1956 proved to be a keeper: the original "Price Is Right," hosted by Bill Cullen. The show's popularity made his voice famous, and the occasional on-air mention by Mr. Cullen began to attach a name to that voice. (He even filled in for Mr. Cullen once. "I was terrified," he recalled in the oral history.)

Mr. Pardo said the way "The Price Is Right" was shot led him to develop his peculiar elongated delivery. "The cameras are moving so slowly, and that's the way I had to describe it: slowly," he said of the merchandise on the show, which he would describe before contestants tried to guess its price. "Those cameras were large then. You want to make sure you describe what the camera is on." The show, based in New York, switched to ABC in 1963, but Mr. Pardo chose to stay with NBC. He was still a staff announcer, which meant he had other duties besides "The Price Is Right." He was, for instance, the first to tell viewers of WNBC, the network's flagship station, that President John F. Kennedy had been shot, breaking into a "Bachelor Father" episode to do it. Mr. Pardo's decision to stay at NBC when "The Price Is Right" departed was fortuitous because that left him available to announce a new NBC show that made its debut in 1964, "Jeopardy!" A trivia show in which contestants tried to provide the questions after seeing the answers, it was hosted by Art Fleming, who made a point of thanking Mr. Pardo by name in each episode, helping to elevate him further out of the announcer anonymity of radio.

The original "Jeopardy!" ran until 1975, again a serendipitous endpoint because "Saturday Night Live" began the next year. The show's creator, Mr. Michaels, was born the year that Mr. Pardo started at NBC. He has said he liked Mr. Pardo for the job as a sort of counterpoint to the wackiness of the show. "It couldn't have been a more different culture," Mr. Michaels said. "But it was perfect for us." "That authority voice" botched the very first opening, calling the Not Ready for Prime-Time Players the "Not for Ready Prime-Time Players." But the inauspicious beginning was quickly forgotten, and Mr. Pardo became a signature part of the show, not just announcing the cast, musical guest and host at the beginning, but also introducing "Weekend Update" and playing an integral role in many other bits. He missed only Season 6, after Mr. Michaels had stepped away temporarily from the show.

Mr. Pardo, who had a lifetime contract with NBC, retired in 2004, but he continued to do "S.N.L." even though he had moved to Arizona after his wife died in 1995. For years he would fly to New York each week. In more recent seasons, he recorded his material in Tucson. Over the years he had countless odd moments and memorable encounters as he became a pop-culture touchstone. In 1976, he appeared in a Frank Zappa performance on "S.N.L." In 1984, he had a voice cameo in the Weird Al Yankovic's song "I Lost on Jeopardy." He was in the Woody Allen movie "Radio Days" in 1987 and was a guest star on a 2009 episode of "30 Rock."

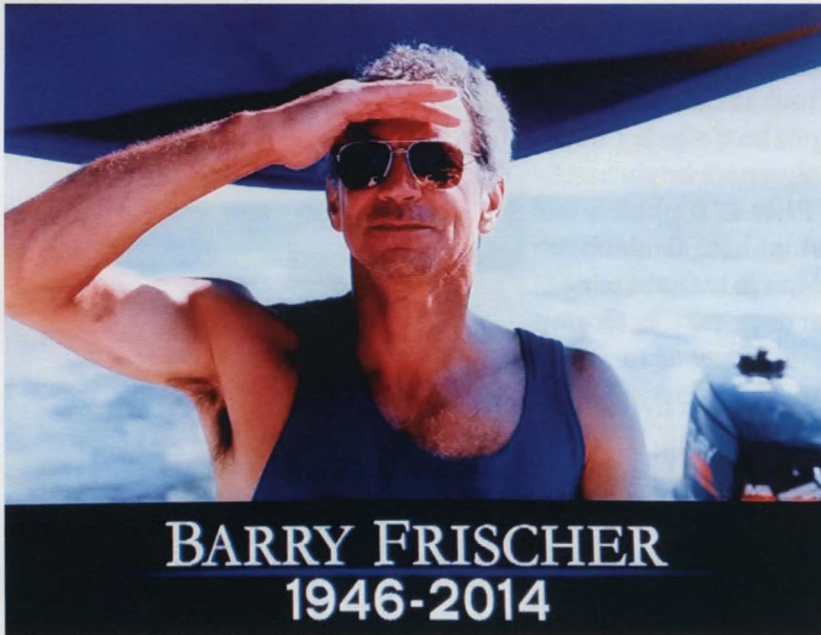
Mr. Pardo is survived by his daughters, Paula, Dona [a former NBC Page] and Katherine, and his sons, David and Michael, as well as five grandchildren and three great-grandchildren.

Mr. Michaels said the show would surely present a tribute to Mr. Pardo next season. "It was a happy accident and in some great way our lives intertwined," he said. "It was always exciting. Whatever montage we did to open the show, whatever pictures we used it didn't really come alive till you heard him say it."

--By Neil Genzlinger and Bill Carter – © The New York Times - August 19, 2014





*Tributes to Silent Microphones***Barry Frischer**

Barry Frischer died July 8, 2014. The cause was prostate cancer. He was a camera operator who was best known for his work on NBC's Saturday Night Live. He was a camera operator on the show for most of its 40 years. In addition to SNL, he shot several Macy's Thanksgiving Day Parades, as well as scripted shows such as the daytime drama Another World and the comedy hit 30 Rock. Frischer was nominated for 12 Primetime Emmys and won three times — all for episodes of SNL. In addition, he was nominated for four Daytime Emmys and won twice — both for Macy's Thanksgiving Day Parades.

[www.emmys.com/bios/barry-frischer](http://www.emmys.com/bios/barry-frischer)

Barry was a great guy and a pleasure to work with. He and I were of the same generation of NBC employees so we kind of grew up together at NBC. I don't know if many people knew that Barry had a great heart. He was always kind and giving. Whenever it came to chipping in or donating to any cause or charity Barry was always first in line to give. He was a great guy and I'll miss him.

**Jan Kasoff**

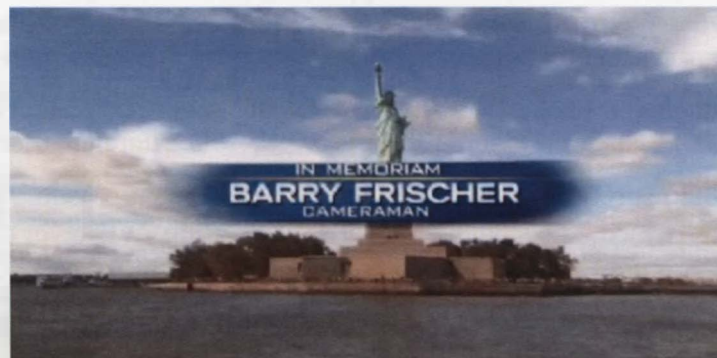
Barry Frischer was one of my heroes as a Sports Cameraman. It was my pleasure to do the "Game of the Week" with him for several years, including the 1986 and 1988 World Series. As the main centerfield cameraman, Barry captured every pitch of every inning with style and professionalism. It was also my pleasure to work with him on "Saturday Night Live". Barry always projected an atmosphere of perfection with every shot and his love for television was obvious with every show. He will be greatly missed by all who were lucky enough to have worked beside him.

**Rick Fox**

Condolences may be sent to his wife Ilene and family at  
29 Dickerson Avenue  
Bayville, NY 11709-1917

**Closing Credit Panels  
in tribute to Barry:**

**Above: SNL  
Right: Nightly News**





*Tributes to Silent Microphones***Harry Katzman Remembered by his son, Steve**

Harry Katzman died on April 4th 2014 in his apartment in Longwood, FL. He worked at NBC in New York from 1950 until 1984. He was born in Geroda, Germany in 1924 and fled the Nazi terror to the United States with his family in 1938, at the age of 14. His family settled in the Bronx, where he met his eventual wife, Terry. After serving in the US Army in Europe, he returned and they married.

Harry was excited to enter the field of broadcasting and went to a technical school to obtain a broadcasting license. The big NYC networks were not hiring folks without experience, so he headed south to North Carolina where he found a job working for a small town radio station and met one of his lifelong friends, and eventual NBC co-worker, Fred Wagner. He eventually got the job in the Big Apple as a camera man for the Today Show. He had the pleasure of working with the likes of John Cameron Swayze, Dave Garroway, John Chancellor, Frank Blair, Hugh Downs, Barbara Walters, Frank McGee, Tom Brokaw, Jane Pauley and a host of others. He especially enjoyed kibitzing with Joe Garagiola and Gene Shalit. He had a crazy schedule, getting up in the wee hours of the night, but he loved working at 30 Rock. Harry eventually moved from behind the camera to the control room, where he filled the slot of video technician. Later in his career he worked for NBC Sports, where he travelled quite frequently to televise remote baseball, football and golf events. He made a lot of great friends working at NBC, friends that he stayed in touch with long after retirement.



Harry was always one of the first to have the latest techie “toys”. He loved taking home 8mm movies and documenting his travels with movies and color slides. He had a wire audio recorder, followed by an early tape recorder. Not to mention being one of the first in his neighborhood to have a color TV. All the friends and relatives would come to the house to watch Bonanza or the football games that were broadcast in color. Since he worked for NBC he was the go-to guy when anyone’s TV went on the blink. He had a tool box full of vacuum tubes that he would carry to friends and family members who would call him to fix their sets.

When Harry retired, he and Terry moved to Florida, first to Winter Springs, a suburb of Orlando and later to Boynton Beach to a retirement neighborhood. They stayed in touch with many of his fellow NBC retirees.

When Terry passed away in 2013, he decided to move back to the Orlando area to be closer to his son, daughter-in-law, grandchildren and great grandchildren. He was excited to move into an independent living community in his own apartment with the opportunity to rekindle old Orlando friendships and enjoy the many available recreational activities. Unfortunately, shortly after moving, his health began to fail and he had precious little time to fulfill his new dreams.

Harry will be remembered by his surviving friends and family as a likeable guy with a great sense of humor.

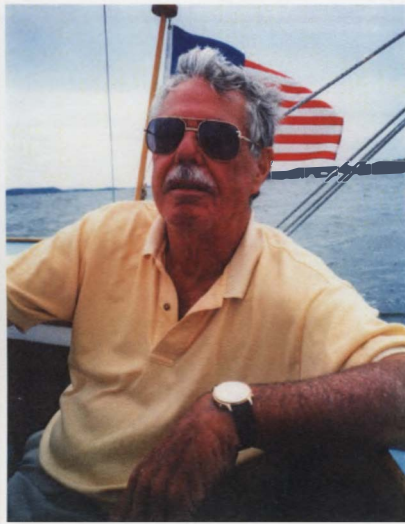
Condolences may be sent to:

Steve Katzman  
562 Mendoza Drive  
Orlando, FL 32825



*Tributes to Silent Microphones*

**Walter Millis**



Former NBC News staffer Walter Millis III died Aug. 25. He was 81. He was born Dec. 26, 1932, in New York City. After graduating from Amherst College and serving in the U.S. Army, he worked in television journalism, mainly as an assignment editor and field producer for NBC News. After 20 years in New York, he spent almost 20 years in London, where his work included travel to Iran, the former Soviet Union, India, Jordan, Afghanistan, Australia, Somalia, and many places in the British Isles and the rest of Western Europe.

Walter was an avid sailor who for many years kept a sailboat in Orient Harbor. He took his sons on many long and memorable boat trips down the East Coast from Orient in his own boat and to the west coast of Scotland, the canals of England and on charter boats in the Caribbean. He retired to Orient and spent his time sailing the waters he loved and serving as treasurer of the Orient Yacht Club. He is survived by his wife, Alison; his sons, Andrew, Peter and Robert Millis; and one granddaughter.

Memorial donations may be made to Oysterponds Historical Society at [www.oysterpondshistoricalsociety.org](http://www.oysterpondshistoricalsociety.org).

A memorial service was held on September 14<sup>th</sup> at the Orient Point Yacht Club.

Contact the family by phone: call his son Rob at (206) 661-3418 or his wife Alice at (631) 323-3919.

**Tributes from Colleagues:**

Walter was the best. He certainly saved my bacon on more than one occasion. He had that Walter way of pointing out in that gravelly voice, while not really criticizing, that maybe my script wasn't EXACTLY on point or even correct. Walter's modus operandi: get the job done in a superior way while saying something funny and smart (and occasionally caustic) under deadline pressure. And then go home to what mattered to him more than anything...his family. Haven't seen him for years, but I have often thought of him. Not sure they make them like that anymore.

**John Cochran**

Being there with Walter Millis made the difficult possible and so much easier to get the damned story straight. And for me, there was London, Beirut, Moscow, India and a few other places that fade and then pop up in our aging memories. And then there was the all night sail down from Rhode Island when Walter bought that wonderful Alerion. We had an adverse tide, an adverse wind and a drizzle in lousy visibility, but the two of us made it to the edge of Long Island and Orient Point by dead reckoning. No GPS on board for Walter; did it by compass and a couple of corrections for tide and current. His instinct on a sailboat or around a news story was unfailing.

**Stan Bernard**

On Election Day 1978 in the US, a wet-behind-the-ears producer named Connor and correspondent Jim Scott were baby-sitting Menachem Begin's state visit to Canada. Little news was expected - Begin was taking a victory lap after Camp David, working on a trade agreement with Trudeau and selling Israel bonds, when he said something at a presser in Ottawa about a sticking point in the ongoing negotiations over troop levels in the Sinai. I called Walter, told him the gist, and he said, "You're in Nightly." Just like that. He proceeded to broker a long afternoon that resulted in putting Scott on a jet charter in Ottawa with a cut spot and the raw tapes to New York. Attaboys all around. When we went down to the bus next morning, we were greeted with long faces from [CBS reporters] Ike Seamans and Bob Simon. They either didn't file or couldn't get into their election-night shows. We might have been Mideast rookies, but Walter wasn't. Consummate, sophisticated, good-humored man, and very competitive.

**Jim Connor**

Cool under pressure -- and he made sure the deadline was met all with that charming, bemused approach. And as to family commitment, in 1988 or '89, in Moscow, he said he would be unavailable for some huge story that was coming up. (I think it may have even been the '88 Reagan visit.) We said, Walter, how can you miss this one? I'm sure I remember this accurately -- it was his son's graduation "and that only happens once." Also, that great voice was put to good use as the translation of many a hard line Russian-person-on-the street or official's statement!

**Sandy Gilmour**

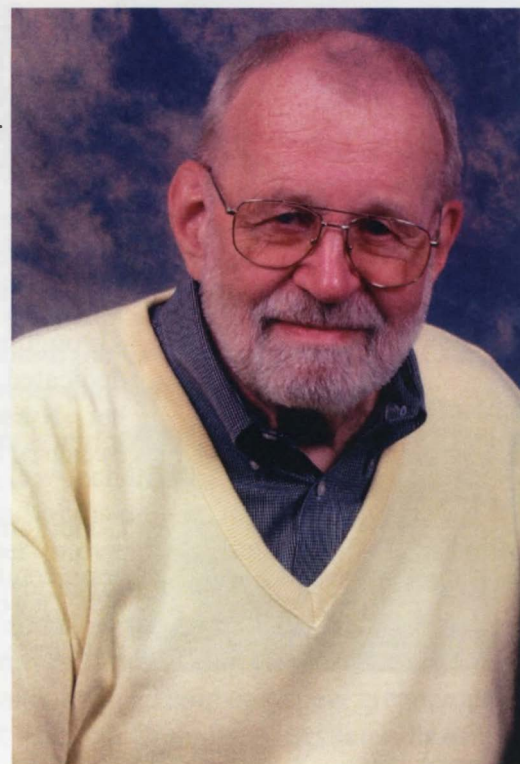


*Tributes to Silent Microphones***Bob Ostberg**

Bob Ostberg passed away on September 6, 2014 of congestive heart failure. He was 85 years old. Born on December 24, 1928 in Holden, MA, Bob lived in New York and California before moving to Boise in 1996. He worked at NBC Sports as a stage manager for many years, after which he was the associate director, and then the director of "The Tonight Show Starring Johnny Carson."

Some of the other shows he worked on include Match Game (with Gene Rayburn), The Art Linkletter Show (it was on Sundays), Bob Hope Specials, 1977 United Cerebral Palsy Telethon with Steve & Eydie as hosts in LA, numerous PGA tournaments (the one we remember the most is the Bob Hope Invitational every year), and many NFL and MLB games.

Bob was known for his quick wit and generous nature. He is survived by Shirley Ostberg who was his wife of 64 years; his sister Betty Lou Wagner of Boylston MA; his daughter Sally (Ostberg) and her husband Blayden Thompson of San Diego; his son Jon and daughter-in-law Megan Ostberg of Boise; and his grandchildren Nolan and Maddi, both of whom were the apples of his eye and who are now attending the University of Utah.



No services will be held for Bob; in lieu of flowers, the family is asking that donations be made in his memory to St. Luke's Hospice at <https://stlukeshealthfdn.thankyou4caring.org/>

Contact the family at this address:

Sally Ostberg Thompson  
505 Lands End Way Unit 168  
Oceanside, CA 92058

or at [sandlotsally@yahoo.com](mailto:sandlotsally@yahoo.com)





*Tributes to Silent Microphones***Maureen Potrato**

Maureen Potrato passed away on March 28, 2014 at age 70. Maureen was hired as an NBC Nurse in 1971 and worked for 15 years, loving the job and all with whom she worked, especially Dr. Bernard Handler. After leaving NBC in 1985 she worked for the NYPD as a Case Management Nurse.

On September 11th, 2001, she responded to the World Trade Center to triage injured officers. She developed a 9/11 cancer and fought it for the past 4 years, succumbing to it this past March.

Throughout her career she was always smiling and helping everyone she could, a dedicated nurse and a beautiful human being. She will be missed by all who knew her. Nurse Dennis Robinson, her NBC Health Office colleague, told PN that she treasured her twelve years time with Maureen. They became dear friends.

Condolences may be sent to Maureen's sister:

Kathleen Lucas  
253-32 85th Road  
Bellerose, NY 11426



**New York City Police Commissioner Ray Kelly presents  
Maureen with a certificate on the occasion  
of her 2006 retirement from the department.**



*Tributes to Silent Microphones***Dick Smith**

Dick Smith, who made flesh peel from famous actors' faces, who made the young old and the beautiful hideous and who transformed a girl into a particularly possessed tween — all while working as one of film and television's most original and accomplished makeup artists, died on July 30th in Los Angeles. He was 92. His death was confirmed by his friend Rick Baker, an Academy Award-winning makeup artist who was once his assistant.



Before computers claimed so much of the simulated gore and metamorphosis depicted in modern moviemaking, Mr. Smith did his work with plaster life masks, liquid foam latex and painstaking perfectionism. He traced his career to a particular day in the early 1940s when, as a freshman at Yale on his way to becoming a dentist, he stumbled on a book in the Co-Op that he could not stop reading. Not the most literary of Ivy League texts, it was titled "Paint, Powder and Makeup."

Inspired, he began tinkering with some of the materials described in the book and soon found himself more inclined to mangle mock teeth than repair real ones. He ended up working out of a low-tech lab in the basement of his home in Larchmont, N.Y. He became a craftsman and a conjurer, and not the kind of makeup artist known for making people prettier. Those growling jowls of Marlon Brando in "The Godfather" movies? Mr. Smith applied them. The brooding F. Murray Abraham in "Amadeus"? Mr. Smith helped turn Mr. Abraham's Antonio Salieri, the composer and rival of the upstart young Mozart, into a hoary relic as an embittered, and somewhat mad, old man. David Bowie aging before your eyes in "The Hunger"? Mr. Smith's were the hands of time. And little Linda Blair, who played the 12-year-old possessed by evil in "The Exorcist"? Mr. Smith made her head spin and spew green vomit and filled her mouth with decaying teeth. He made her pupils all but erupt from her eyeballs. Years later, he still had the fiberglass version of her head, the one that swiveled 360 degrees.

Both Mr. Smith and Mr. Abraham won Oscars for their work in the 1984 film "Amadeus," and in 2011 the Academy of Motion Picture Arts and Sciences gave Mr. Smith an honorary award for his "unparalleled mastery of texture, shade, form and illusion."

"It's kind of godlike to see your artistry come to life in this form," Mr. Smith told The New York Times in 1983. "It is thrilling to me that you can take a human being, can create on his face another person or creature who has all the life of a totally different individual."

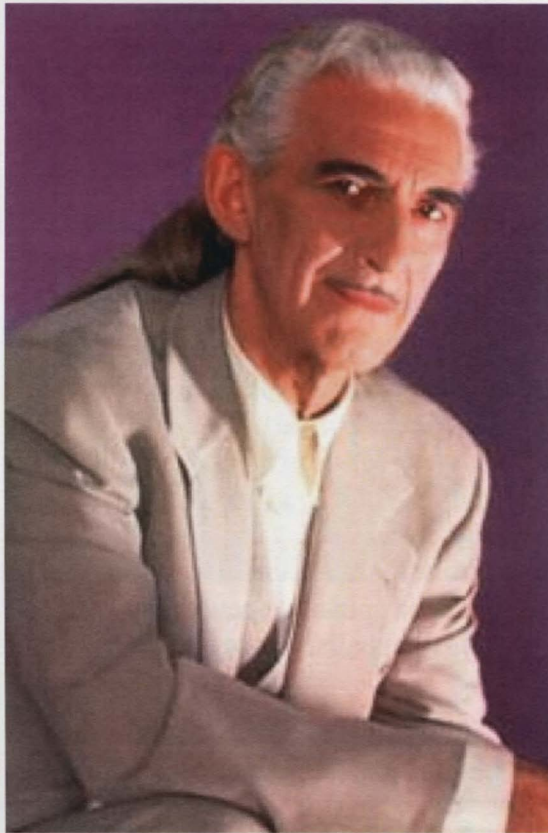
Richard Emerson Smith was born in Larchmont on June 26, 1922, the son of Richard Smith and the former Coral Brown. His mother had dental problems when he was a boy, and he often accompanied her to the dentist. "I loved all of the dentist's tools," he said. "I loved watching him use his hands." Years later, after his discovery of "Paint, Powder and Makeup," he began experimenting with transforming himself into "the classic monsters" — mummies, werewolves, the Phantom of the Opera, Mr. Hyde. After graduating from Yale, he served in the Army in World War II, then sought work as a makeup artist. He found work at WNBC-TV, where he was head of the makeup department for 14 years, much of it under the producer David Susskind.

While working in television, he began developing new ways of shaping foam latex and attaching it to faces to make his creations more lifelike. Among the actors whose faces he altered: Anthony Quinn, Audrey Hepburn and Laurence Olivier. He transformed Hal Holbrook into Mark Twain. He often made life masks of actors, then built prosthetics that would fit perfectly onto their faces. "While everyone else was making masks from a single mold, Dick made these multiple pieces and layered them on the face," Mr. Baker told The Washington Post in 2007. "Today, that's the way everyone does it." Mr. Smith's extensive film work also includes adding decades to Dustin Hoffman in "Little Big Man" and giving Robert De Niro a Mohawk in "Taxi Driver."

Survivors include his sons Douglas and David.

—By William Yardley, ©The New York Times, August 1, 2014



*Tributes to Silent Microphones***Charles Keating**

Charles Keating, an actor known onstage for Shakespearean roles and on television for playing a villain on the NBC soap opera “Another World,” died on Aug. 8 at his home in Weston, Conn. He was 72. The cause was lung cancer, his son Sean said.

Mr. Keating performed with the Royal Shakespeare Company for years and appeared on Broadway in “The Resistible Rise of Arturo Ui” and “The House of Atreus,” both of which opened in 1968.

He was nominated for a Tony Award for his work alongside Alec Baldwin in a 1986 revival of the Joe Orton farce “Loot.”

Reviewing his performance in a Cleveland Play House production of “Macbeth” in 1977, Clive Barnes wrote in The New York Times, “His is a bluff Macbeth, more a man of action than a man of conscience, but as his pride and confidence crumbled, when Macbeth was at bay, his tigerish fury proved most impressive.”

Mr. Keating supplemented his theater work with parts on soap operas including “All My Children” and “As the World Turns” and films, among them “Awakenings” and the 1999 remake of “The Thomas Crown Affair.” He won a Daytime Emmy Award in 1996 for his role as the cad Carl Hutchins on “Another World.”

Charles Patrick Keating was born on Oct. 22, 1941, in London. His family moved from England to Canada and then the United States, where he left school at 16 and briefly worked as a hairdresser. His acting career began when, on a lark, he answered an open casting call for a local theater company and won a role. He served in the Army during the Vietnam War and married Mary Chobody in 1964.

After acting with the Guthrie Theater in Minneapolis, he moved back to England in the early 1970s and founded a theater company in Sheffield. He returned to the United States about a decade later.

Mr. Keating also appeared in the British television mini-series “Brideshead Revisited” and “Edward and Mrs. Simpson.”

In addition to his son Sean, he is survived by his wife and another son, James; a brother, Anton; and six grandchildren.

—© The New York Times, August 12, 2014



*We Get Letters and Pictures*

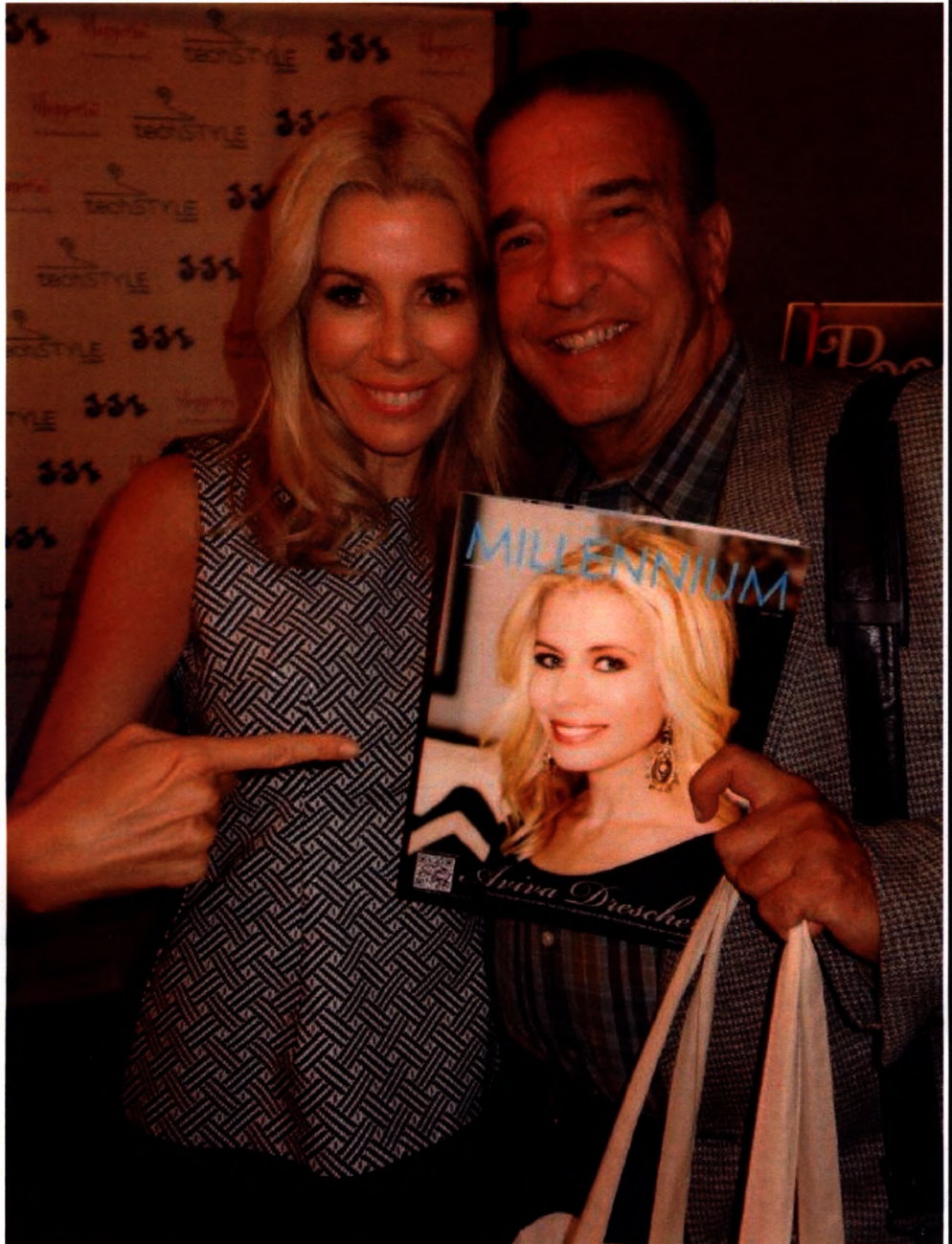
## I Thought I Was Retired By Lenny Stucker

I have always been into photography. When I was 12 years old I would spend hours in my dark room. When it was time to go to college I had no idea what I wanted to do. If it was not for my guidance teacher who advised me that I could go to college and major in film and photography, my life would have been much different. After four years of college I found myself at NBC for 24 years and then went on to have my own production company, creating and producing TV shows domestically and internationally. I made the decision to retire a few years ago, wanting to spend more time at home and travel with my wife Sharon. I would spend weekends in the Hamptons photographing everything and anything. To my surprise, people started noticing my photographs. I was asked by celebrities to photograph them at their events. That led to photographing portraits of celebrities. All of a sudden my photographs were appearing in major magazines and newspapers. Next came the opportunity to photograph theater posters for current stage productions. Now I am getting offers to shoot magazine covers.

I have just completed the cover for the September issue of Millennium Magazine. It was my honor and joy to have photographed Aviva Drescher. Now I'm getting opportunities to provide

photos for other magazine covers. It seems like every week I get an offer to photograph something interesting and exciting. The fact is I am having the time of my life and getting to enjoy something I have loved since I was 12 years old. I thank God every day that I am getting this opportunity.

So having said all this I guess someday I WILL retire! If you would like to see the celebrities I have photographed and samples of my work, my website is [www.lennystucker.com](http://www.lennystucker.com).





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**Melinda Matlin has been in Rights and Clearances since 2007.**

**Steve Delaney was an NBC News reporter from 1967 to 1988.**