



Exclusive: "Catching Up with Costas"

The debut of our new in-depth feature.



This Just In: Zucker to Step Down After Merger NBC Universal CEO to Leave Post



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Marilyn's Page

Welcome back from Summer vacation! We seem to be going to print on the heels of lots of news at NBC. Specifically Jeff Zucker's departure from NBC when the JV (joint venture) with NBC and Comcast takes effect. More to come on that topic. Those of you who will be working for Comcast should make sure you read the information on page 26 provided by Bill Freeda and Joel Spector concerning benefits.

Our fabulous O'Neals' location for the spring luncheon has closed, been taken over, renovated and re-opened. I did not know about that until after the luncheon. Nightmare! I will keep you all posted as to what will happen for next year. Just when I really thought we had it nailed!

On a cheerier note, some other news I hope you will find exciting. I am formally announcing a new feature being added to this edition of PN. It is a series of in-depth interviews of people from our NBC family tree. To kick off the new feature we asked Bob Costas to sit down with us and share some thoughts. After his homerun appearance at the annual Peacock North luncheon, who better than him to lead the way? Here's to a successful stream of interviews.

I also want to ask that more of you engage in Peacock North by offering to write something for the magazine. I am looking for articles about what is happening now with NBC or the industry, new technology, news about Comcast, 3D, and stories of your personal activities. We want to keep this magazine fresh but we need more help. Please contact any of the three of us to talk about an idea for an article. We welcome the interest.

On a personal note, I want to send out my admiration and congratulations to the cast of "30 Rock" on their Thursday October 14th episode of "30 Rock" which was broadcast LIVE from Studio 8H to both east and west coasts. The SNL crew handled the tech work in their usual great style. It just made me so proud to be part of the NBC family. Kudos all around

And now to the good stuff...

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

Current E-mail Addresses

REMINDER—When you change your e-mail address, please remember to notify us at peacocknorth@yahoo.com. This is a great way for us to help members keep in touch with each other.

What's Now!

Zucker to Step Down After Merger

Jeff Zucker got out in front of the changes pending for NBC Universal by announcing his plan to step down as CEO after the merger transaction with Comcast Corp. is complete. Zucker's departure had been widely expected, although the timing of Friday's news caught the biz by surprise. The exec, who has had a roller-coaster tenure since he was appointed prexy and CEO of NBC Universal in February 2007, acknowledged in an interview with the New York Times that the decision was spurred by Steve Burke, the Comcast chief operating officer who will oversee NBC U after the transaction.



"We had both gotten to the same place," Zucker told the New York Times. "He made it clear that they wanted to move on at the close of the deal and I was completely comfortable with that." In a statement, Comcast chief Brian Roberts praised Zucker for having "led the company with integrity and purpose."

In a memo sent to NBC U staffers Friday, Zucker acknowledged that the announcement of his departure "has not been a simple or easy decision." Zucker wrote: "Now, it is clear to me that this is the right decision for me and for the company. Comcast will be a great new steward, just as GE has been, and they deserve the chance to implement their own vision." Zucker has spent his entire career at NBC, signing in in 1986 as a researcher for NBC Sports' coverage of the 1988 Olympic Games. He rose swiftly through the ranks and became the wunderkind exec producer of the lucrative "Today" franchise in 1992. He was tapped to head programming at NBC in early 2001, just as the Peacock was coming off a storied primetime run that the Zucker regime has struggled to match.

Zucker's status as a Hollywood outsider and his barely hidden disdain for Hollywood's traditional largess for creative talent made him a polarizing figure in the creative community. Zucker was particularly criticized by rivals and other industry execs for implementing prime time stunts such as program "super sizing," which helped goose ratings but only temporarily masked bigger problems. The exec was also known for making bold pronouncements — such as his notion that scripted fare no longer made sense at 8 p.m. — only to backtrack on such notions later on. The exec was also the architect of a complicated five-year plan to hand the "Tonight Show" from Jay Leno to Conan O'Brien. But when the date came to give the show to O'Brien, Leno — and NBC — had some second thoughts, and concocted a primetime 10 p.m. strip for Leno. When "The Jay Leno Show" bombed last fall, NBC scrambled to move Leno back to 11:35 — causing a commotion that then led to O'Brien's exit.

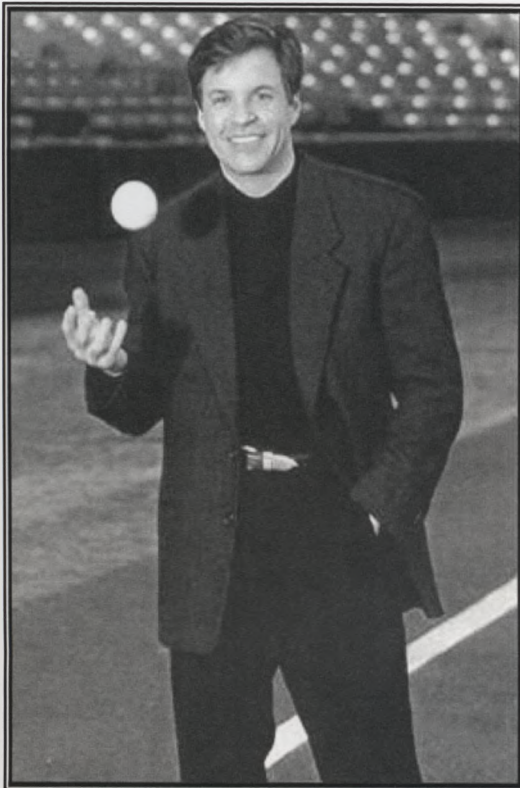
Zucker was upped to head of NBC U's TV operations in 2004, and then became the clear CEO heir apparent to Bob Wright, who retired in early 2007. While the mothership NBC broadcast net has been a trouble spot, Zucker moved the company deeper into the cable TV biz by helping to orchestrate the 2004 acquisition of Universal Studios, which brought USA Network and Syfy into the fold. He also steered the acquisition of Oxygen Media and most recently the Weather Channel. Under Zucker and his top cable lieutenant Jeff Gaspin launched an ambitious plan to dramatically beef up the volume of original programming on NBC U's cabling, a campaign that has paid off particularly at USA where viewership of the cabling's top originals -- "Burn Notice," "Covert Affairs," "Law & Order: Criminal Intent" -- at times has outstripped NBC.

In his memo to staffers, Zucker emphasized that NBC U overall is in good financial shape which bodes well for the future under Comcast. "I am proud that they will inherit a company in very good shape, with almost every one of our divisions enjoying their best year ever," he wrote. He also stressed that he will remain at the helm until the complex deal is complete, "and that day is months away," he wrote. Zucker, who at 45 is by far the youngest of his showbiz CEO peers, gave no hint as to what he plans to do after he leaves 30 Rock. "I don't yet know what my future will bring. I've spent the last 24 years thinking only about NBC Universal, and never contemplated anything else," he wrote. "I haven't even begun to think about the next chapter."

—By CYNTHIA LITTLETON - Variety, Sep. 24, 2010

Catching Up With Costas

By Billy Altman



While there have been many complimentary things said about Bob Costas over the course of his long and distinguished career, the veteran NBC sportscaster and multiple Emmy® award winner says that his favorite comment came some years ago in a column by the *Miami Herald*'s Bob Rubin. "He wrote that I was reverent and irreverent at the same time, and I liked that a lot," says Costas, who was the featured speaker at the annual Peacock North luncheon held this past spring at O'Neals' restaurant in Manhattan. "Having grown up in the 1950s and '60s, when there was still some romance attached to sports, I had an honest feel for that part of it, but at the same time, I was part of the TV generation that watched Soupy Sales and didn't take things all that seriously. And I guess I'm a product, for better or worse, of those two perspectives."

Of course, anyone who's ever seen or heard Bob Costas at work - as a play-by-play announcer, interviewer, commentator and/or host of local, national and international events ranging from major league baseball games to the Kentucky Derby to the Olympics - can attest to the fact that few sportscasters (let alone broadcasters in general) have been able to balance those two perspectives quite as uniquely as the New York-area native. As he's quick to point out, though, his earliest experiences in the field of sportscasting found him taking a fairly different approach to the craft.

"My first two jobs were anything but typical," says Costas. "In Syracuse, where I was going to college, I spent a year calling games for the local hockey team, the Blazers, who played in the Eastern League, the actual league that was the basis for the Paul Newman movie *Slap Shot*. And many of the guys in the movie were modeled after players on the team. We actually had riots with fans trying to overturn buses in the parking lots, police showing up with dogs, and games being forfeited in the middle of the second period. After that I did play-by-play for the St. Louis Spirits of the old American Basketball Association, and they also had a cast of characters more bizarre than fiction. So at the very start my only frames of reference were madhouses, complete lunacy. It didn't really prepare me for a network career."

Nonetheless, a network career was in his future, and after joining NBC in 1980, Costas began his steady rise to the top of his profession. Key in his development, he says, was his partnership with former New York Yankee Tony Kubek on NBC's *Game of the Week* baseball telecasts. For Costas, who grew up a Yankee fan, working with Kubek was a great thrill - and a great learning experience. "I knew my baseball history and the players, and felt like I had a better than average understanding of the game for someone who hadn't played, but I certainly didn't understand the nuances from a player's vantage point like he did," says Costas. "One of the most impressive things about Tony is that he had this kind of integrity as a person and a broadcaster. He shunned anything he thought smacked of entertainment or frills. He just wanted to be a bread-and-butter baseball guy, and you'd see him before a game spending time with the groundskeepers and the bullpen coaches, giving them respect and finding things out that we could then use on the broadcast. It was quite an education being around him."

Another part of Costas' learning curve was growing to understand both the advantages, and the limits, of preparing for events. "It's always important to be as prepared as possible, but it's also a good thing not to feel like you need to use everything you've got. When I started, I was so anxious to show I knew my stuff that if it was, say, the eighth inning of a game and I hadn't found a place for some terrific tidbit, instead of having the maturity to save it for another time, I'd jam it in. And you also need to be able to just respond to what's occurring in front of you, and let the drama of the game take you along. Let's put it this way: You never broadcast the game that you brought in your briefcase. That doesn't mean you shouldn't bring a lot, but you need to know how to dole it out."



That's been especially true, says Costas, in working the Olympics. "The first time I was a prime time host was in 1992 in Barcelona, and I'd prepared as if I needed to know every platform diver from Peru. I didn't know the dynamics of it yet. Will they come to me saying fill for two minutes on the Dutch race walker and can I talk about Sergei Bubka and the pole vault without notes until the stage manager signals ten more seconds and then throw it to Charley Jones? I thought my head was going to explode. I didn't know what I had to know, but more important I didn't know what I *didn't* have to know. After I got that first one under my belt, I came to understand that the role of the host is to provide an overview and be ready if anything major occurs, but not to weigh yourself down with minutiae. Sure, it's a big assignment, but you don't have to be the Encyclopedia Britannica to do a good job."

Costas has seen his profession change significantly over the years, and between the rise of internet webcasts and sports talk radio, he's thankful he was able to build his career when he did - or else, he says, "Some of these changes might have swept me away with them. Luckily, I'm still hired to do the sorts of things that I did when I was establishing myself. Like the new MLB network, which hired me to do, for lack of a better term, a Bob Costas kind of thing - sit down for an hour-long interview with Willie Mays, or some play-by-play. So I'm a little walled off from some of the changes, and I'm grateful for that." Especially, since, as he candidly notes, "There's a tone throughout the culture and sports these days that personality is best measured in decibel levels. People confuse bombast with wit, that the guy who talks the loudest and laughs the loudest is supposedly the life of the party, when generally that strikes me as the guy with the lampshade on his head. Isn't he invariably the most obnoxious person in the room?"

Asked if there's anything he hasn't done yet that he'd like to do, Costas replies that "If I had to pick one thing, in sports, it'd probably be the Masters because it's such an iconic event. They don't need me, but to be part of it in some small way, that would be great - the way I feel about the Kentucky Derby. Then again, having done *The Simpsons* and *Pootie Tang*, what more could I ask for?"

As they say: Reverent and irreverent. That's Bob Costas.

Guest Contributor Billy Altman is an award-winning sports and music journalist whose work has appeared in such places as The New York Times, The New Yorker, Rolling Stone, Esquire and GQ. He also serves as an official scorer for Major League Baseball at Yankee and Met games in New York.

What's Now!**NBC Universal to Build Newsroom
in Conan O'Brien's Former Studio
on Universal City Lot**

NBC Universal will build a new West Coast newsroom and production center in Conan O'Brien's former studio on the Universal lot, the entertainment company said on September 17th.

The 60,000-square-foot facility will move the Los Angeles bureau of NBC News and local affiliate KNBC from Burbank to Universal City. The company didn't disclose how much the new studios will cost, but such facilities typically require tens of millions of dollars to build.

"This is a significant investment in our West Coast news operations," NBC Universal President Jeff Zucker said. "It also further consolidates the locations of our businesses, making the Universal lot the center of our operations on the West Coast."

The facility, which will have the latest broadcasting technology, is expected to be completed by 2012.

The news teams have some urgency to move. NBC Universal sold NBC's historic Burbank lot in 2007 and 2008 to Burbank developer M. David Paul & Associates. Plans at the time called for news operations to move by 2011 into a studio and office complex to be built across Lankershim Boulevard from Universal Studios.

The proposed complex, called MetroStudio@Lankershim, hasn't been approved by public officials. NBC Universal previously agreed, however, to be the anchor tenant in the proposed 650,000-square-foot project headed by Los Angeles developer Jim Thomas on land owned by the L.A. County Metropolitan Transportation Authority.

That arrangement apparently is still on, but the NBC news operations needed a new home because the MetroStudio development probably won't be completed until early 2014.

"We remain interested in being a key component of the MetroStudio project," NBC Universal spokeswoman Cindy Gardner said.

Work will begin soon on retrofitting Studio One and an adjacent five-story office building on Universal's lot. The company spent more than \$50 million to prepare the studio where O'Brien hosted the Tonight Show from May 2009 until NBC pulled the plug on him in January 2010.

Converting the facility to a news operation will require erecting a steel frame inside the building to create a second floor capable of holding heavy broadcasting equipment. The sound stage was built in 1962 for entertainer Jack Benny.

"This move represents an extraordinary investment in KNBC and NBC News L.A.," said Steve Capus, president of NBC News.

—roger.vincent@latimes.com September 17, 2010

What's Now!

An Anchor Drops the Tie



David Ushery has boldly gone where almost no other male anchors on local newscasts in New York seem to have gone before, at least not in the studio: into the uncharted territory beyond the jacket-and-tie look. Into tie-lessness. Mr. Ushery, an anchor on the Saturday night newscasts on WNBC-TV, tried the jacket-and-open-collar look last month. He dresses that way on "The Debrief," a somewhat less formal program that he presides over on Sundays at noon. (It is also broadcast on Fridays at 6:30 p.m. and seven times over the weekend on WNBC's New York Nonstop cable channel.)

The format of "The Debrief" calls for Mr. Ushery to interview people, often reporters in the WNBC newsroom, about major stories. Before its premiere last year, he said, a question came to mind: "How do we engage viewers who are drifting away from

traditional newscasts?" "I don't think it's a secret for any news organization, that we're trying to hold onto viewers," he said. "We think they still want information, still want news, still want credible presentation of it. I kind of had this idea for it, shooting it in a different style and giving it a little more relaxed feel." Losing the tie, he said, was "one of the things that I could easily do." He paused. "This is new territory for all of us of a certain generation," said Mr. Ushery, 43.

Ted Faraone, who has been a publicist or public relations consultant for six New York stations over the years, said much the same thing. "I have never seen anybody else do it in the studio," he said. "Outside, when they get somebody to the scene, a fire or something, if they can't get them dressed, they can't get them dressed." He remembers weather forecasters who wore turtlenecks and anchors who did not wear the pants to that sharp-looking suit (they wore jeans hidden by the anchor desk). But there was a time when everyone involved with television, even the camera operators and technicians, wore ties and jackets.

Occasionally the jacket was left off: On the afternoon that President John F. Kennedy was assassinated in November 1963, Walter Cronkite worked in shirtsleeves. He did not intend to. In his memoir, "A Reporter's Life," he wrote that he had been on the air for several hours without a break when he realized "for the first time" that he looked "far more informal than I would normally appear on the air." But his tie was in place. He wrote in "A Reporter's Life" that it was "loosened at the collar," but it must not have been loosened much. A look at the video of one of the most famous moments in broadcasting history — the moment he announced President Kennedy's death and, as he wrote, "the words stuck in my throat" — the tie looked firmly knotted.

Jim Watkins, an anchor on WPIX-TV, has tried a somewhat less formal look. "On occasion when we had a 6:30 newscast he would not wear a jacket and maybe loosen his tie," said Jessica Bellucci, a spokeswoman for the station, "but he has never anchored from the desk without a tie. At the desk, it may be loose but it's around his neck and tied."

But Mr. Ushery said the weekend evening newscasts were a bit different from weekday newscasts. "I did consult my news director," he said. "Sometimes in the summer, Saturday, 6 and 11, it's still news, but can we give it a little more relaxed feel?" So he does not sit at the anchor desk because it could be "a barrier between the viewer connecting with the talent" — meaning, him. (And if, for technical reasons, he has to work from the anchor desk, he appears in a tie for the whole program.) "The tie thing," as he called it, is "subtle" — another barrier down, one less thing to worry about. "The key now is the shirts," he said. "Sometimes the floor director will say, that collar's sliding down a little bit, you've got to prop it up there."

—By JAMES BARRON The New York Times September 13, 2010

What's Now!**News and Field Operations Bring NBC Education Nation to Life at 30 Rock**

NBC News and Field Operations teamed up once more to take over and transform most of Rockefeller Plaza into a spectacular exhibition called **Education Nation**, complete with full broadcast coverage of this initiative. The project ran from September 27th to October 1st. The last time these two groups took over the Plaza on that scale was in 2004 for Democracy Plaza. Marc Weinstock, the lead Technical Manager, worked closely with Mark Lukasiewicz and Robert Dembo since this past May to bring this event to fruition. It was an enormous undertaking on many levels.

"Education Nation" saw over 6,000 teachers; over 10,000 "Likes" on Facebook; 12 panel sessions; worldwide Trending on Twitter; and hundreds of parents, teachers, students, business leaders and policy makers participating at the Summit with thousands more online. Highlights included Learning Plaza, the interactive summit created by NBC News on the grounds of Rockefeller Plaza.

The transmission area built by Field Operations in the concourse of the Plaza supported a myriad of shows: *Meet The Press*, *Weekend Today*, *Weekend Nightly News*, *Today Show*, *Nightly News*, MSNBC, WNBC, affiliates and Newschannel. In spite of challenging weather, Education Nation proved to be a great success.

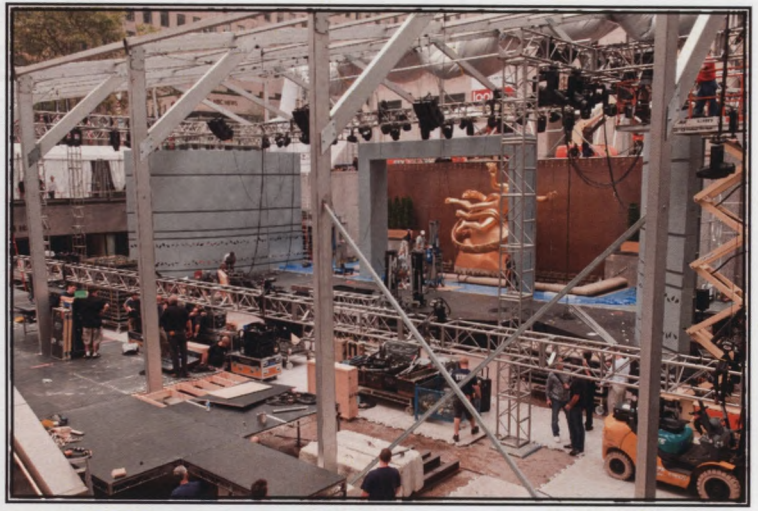
President Barack Obama was featured in NBC Universal's Emmy award-winning "The More You Know" public service campaign with special back-to-school messages about parental responsibility in education. The public service announcements debuted during Education Nation week.

In addition, one of the project's sponsors, American Express, issued an "Action for Education Challenge" in which people were asked to pledge an action to improve education -- donate school supplies, host a foreign exchange student, or tutor a child. That drive ended on October 1st.

A complete interactive report is available at www.educationnation.com



What's Now!



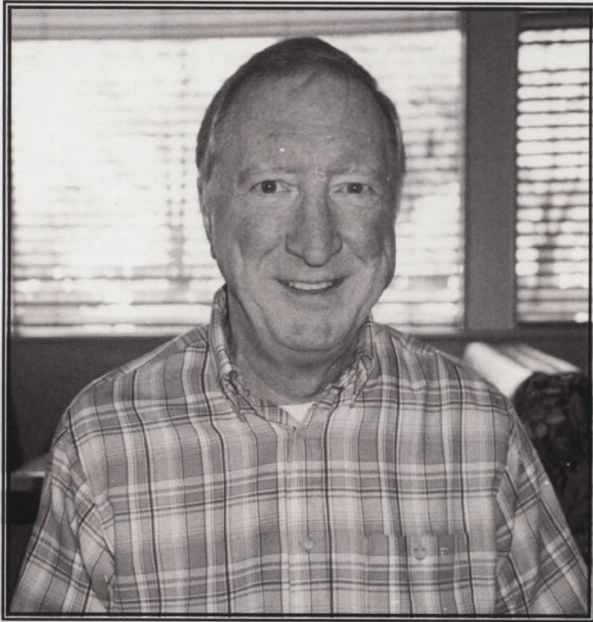
Above: Rock Plaza is enclosed under a huge tent.
Below: Screen shot of discussion moderated by David Gregory



Above: Senior Audio Engineer Mike Noseworthy under the plastic and on the air in foul weather.



Above: Inside the Learning Plaza area.

Notable News!**Ron Estes Awarded Posthumous Emmy®**

**The Academy of Television Arts & Sciences
has given the
2010
Charles F. Jenkins Lifetime Achievement Award
to Ron Estes.**

Estes was recognized posthumously as
a pioneer in television audio.

A long-time Senior Audio Engineer
for "The Tonight Show Starring Johnny Carson,"
Estes is widely regarded as the first mixer
to transition television broadcast sound
from mono to stereo and later to surround and 5.1.

We Get Photos

The Date: 1972. The Place: 5th Floor Edit Room 19/20

The Gear: Ampex VR-2000's.

The Face: Our Very Own Bob Rizzo!

What's Now!**O'Neals' Has Closed!
PN to Search for New Luncheon Location**

As of this writing, PN has contacted the management of Atlantic Grill at Lincoln Center, the new restaurant which the B. R. Guest company has opened at the former O'Neals' location, about continuing to hold our annual luncheon there. We will keep you informed of developments and expect to announce our new arrangements in January 2011.

**Excerpted From O'Neals' Website in June
O'NEALS' TO CLOSE END OF JUNE**

Dear Patrons and Friends,

With this letter I want to let my dear friends and patrons know that sometime at the end of June we will be bring the curtain down on a long and exciting run. The O'Neal family has had a presence on West 64th Street for 46 years, first at THE GINGER MAN and then at O'NEALS'. It is with much sadness we say goodbye.

[In our present incarnation...] at first we did well but when Lincoln Center cut back on their programs and the "world wide recession" came up we started to loose ground. It has come to that point where we have to admit "We bit off more than we can chew". So rather than further increasing our debt we have made the painful and heart wrenching decision to close.

And what now? I am happy to announce that an old friend Steve Hanson will be putting a new restaurant in the space We wish him all the good luck in the world. Steve is the president of BR Guest, a restaurant group that own and operate many successful restaurants in NYC.

Steve is a great operator and will bring with him fresh ideas. Another good thing is that Steve has agreed to employ most of our staff. He will be opening in the Fall and hopefully everyone can have a job.

Of course we're going to continue to operate the West 79th Street Boat Basin Cafe in Riverside Park and the Ball Fields Cafe in Central Park. Many of our staff will be there for the Summer.

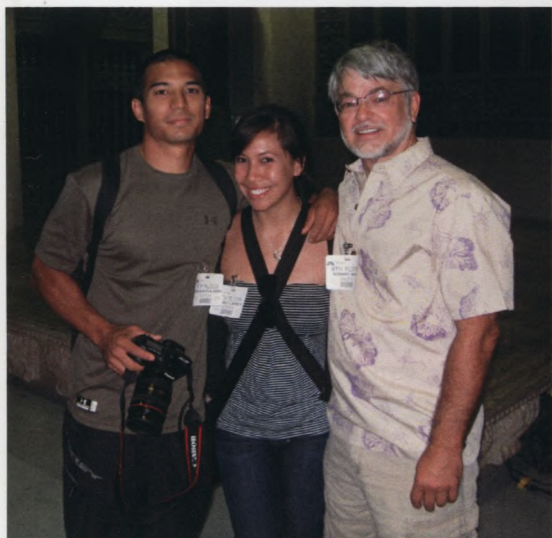
—Michael O'Neal

Ripp Family Visits NBC

In July, Heino Ripp's son Robbe, grandson Nikolaikoa and his girl friend Jesseli visited the 30 Rock areas where "H" worked and helped to invent modern television technology and production. Folks were thrilled to share their memories of working with this fine gentleman. Robbe, who grew up exploring 30 Rock with his Dad, is a Big Kahuna in Hawaiian media technology and Nick is already working in television engineering.



Above,
Jesseli, Nick and Robbe
outside Studio 8H main doors.
Below, on the 8H SNL set.



Above Right: Robbe beams as TD Fred Bass
switches Heino's face up on the monitor.



In 8H Control, the group meets "Dateline" Director Judy Farinet, who was mentored by Heino. TD Fred Bass looks on.



The group in a corner of Studio 3K. In the 1930's, half of it was known as 3H, and was the site of many of the early television experiments conducted by Heino and fellow Lab engineers.



Across the hall in Studio 3C, once the home of network radio dramas and musical shows. It now houses "NBC Nightly News with Brian Williams."

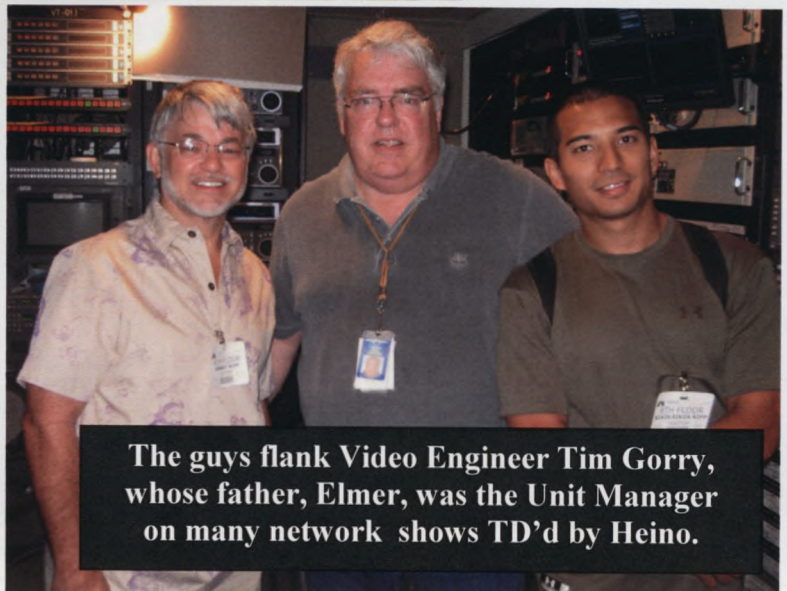


Left, the group visited the new BOC on the 2nd floor of the Studio building.

Photo shows less than 25% of the total area.



BOC Manager Joe Sopata and Robbe discovered that they had worked together during the 1970's on the Time Warner QUBE Interactive Cable TV Project in Cleveland.



The guys flank Video Engineer Tim Gorry, whose father, Elmer, was the Unit Manager on many network shows TD'd by Heino.

We Get Pictures

"Tammy Sue Gets Married"



Retired engineers Tammy Brainin and Steve Gonzalez were married on June 27th in Rhinebeck, NY at the home of Bill Chase, a long-time dear friend of both Steve and Tammy.

It was an intimate wedding attended by family and close friends, including Debra Morrishow and husband Dennis, Carol Collings, Cathy and Larry Worster, Nancy Pinto, Tom Marrin and Andrea Naier (Stage Manager for "Donahue"). It was a clear, very warm but beautiful day, and a lovely event. A wonderful time was had by all.

—Reported By Cathy Worster



Larry and Cathy Worster with Steve and Tammy



Debbie Morrishow, Carol Collings, Nancy Pinto

We Get Letters and Pictures

**“The Lure of the Peacock”
By Bambi Tascarella**



So after four decades plus at the ‘ole “Peacock”, I received an e-mail requesting a “volunteer” to dress up as our NBC mascot for a Volunteer Fair in Studio 8H. Several colleagues suggested that assignment had my name all over it! I accepted the challenge.

The costume was sent over from the prop department in a gigantic black box. I went for my “try on”. The feathery blue bottoms went on well; the large yellow rubber feet were a bit tricky! The large feathers on the upper body had to be readjusted and were extremely heavy. Things you just don’t think about when dressing up as a peacock. I somehow always knew that when I started giving studio tours in June of 1965 that I would wind up as an NBC mascot in the latter years of my career.

I started to sweat a lot. Feathers do not allow you to breathe! Now the crowning moment: I was to don the peacock’s head. As I picked up the head, I noticed the football helmet inside. It was added a few years earlier as a “Peacock Mascot” was attacked in front of 30 Rock! I placed the head on my shoulders in eager anticipation. Instead of rapture, a strong odor of onions and halitosis confronted my nostrils. Seconds later, an extreme sense of claustrophobia set in, followed by hot flashes.

It was clear to me then that my golden opportunity to appear as our beloved NBC mascot was not meant to be. I now have a newfound respect for mascots everywhere!

*Tributes to Silent Microphones***Art Parker Remembered by his Daughter, Margie****Adapted from her remarks at the memorial service**

My Dad lived his life with the sound turned up. We had a stereo system that was so large and so state-of-the-art that it took up an entire wall in our living room. And when he wasn't on the road, he was home – playing his music loud. When I was a kid my father traveled probably 250 days of the year and it was hard to keep track of when he was coming and going. But...walking home from school as I approached the house probably two blocks or so away...I could hear music...and not just any music...My Dad's music...blasting. The music was a signal that Dad was home. As you can imagine, my Dad wasn't very popular with the neighbors...but it didn't bother him; in fact, he painted the front door to our house...black! As a teenager, I was mortified, and Dad just simply laughed about it.

Music was one of many loves my father had. Others were fishing, racing, photography, and he even began to write a book. Some interests came and went...but music was always there...The soundtrack of my childhood was Bob Dylan, during my teens it was Bob Seeger and Linda Ronstadt, and as an adult Jimmy Buffet and Bruce Springsteen.

My Dad died on August 2nd, and since that day I've searched my mind and heart trying to find the one thing that connects me to him. My brothers, Tommy and Clay, have found their own "thing" that brings them close to Dad. But I didn't. There was so much that my Dad and I shared. And then, driving to work Thursday – I flipped on a CD and it was something I'd forgotten I'd burned a long time ago – it was the soundtrack of my childhood. And it was then that I knew – music played loudly – is my connection with Dad, before, now and forever.

You see, my Dad loved listening to music loudly with me so that we could hear all of the layers and nuances. We'd sit together on the couch and listen to songs for their lyrics, their arrangements, the mixture or the back story behind the song itself. Dad taught me to recognize that background noise is just as important as what's directly in front of you. It was a level of awareness that he had and we shared right up until the moment of his death.

While there are obvious qualities that anyone who met my father could see – his strength and courage – I'm not sure that everyone knew how sensitive Dad was. He was acutely aware of nuance – he was "on it." He knew all of us so well that a simple "Hello" was enough for him to know whether we were happy, sad, stressed, pensive... whatever. With all the traveling Dad did throughout his life it was inevitable that he met world and religious leaders, elite athletes and top, top celebrities...But never, did my father speak about any of that. Instead, Dad would talk about the everyday folks he'd encountered. A bartender, housekeeper, shop owner, truck driver, day hire... whatever. He spoke about the background noise. Even when he was sick in the hospital he spent hours getting to know anyone who was in direct contact with him. I'll always remember the ICU housekeeper in tears, hugging my Mom on the day Dad died. Background is important. It's a lesson I learned early on and have practiced ever since.

Later in life, he and Mom slowed down and retired to Florida. He loved those days with family and friends and spoke about them frequently. Many of you may not know that my father had a simple eighth grade education. It's truly remarkable that he achieved so much in his life. He began driving trucks for NBC and ended up winning Emmy® Awards and traveling the world. His work at NBC gave him a better education than he could ever have received at any institution. To his friends at NBC, you should know that Dad cherished his experience and times with all of you. You gave him the texture of his life and you were family to him.

Our family was everything to my Dad. I feel extremely fortunate that when the time came to say good-bye to him, there was nothing left to say other than "I love you." Anything and everything that ever needed to be said had already been said well before he got sick. Fortunately for us, that's what happens when you pay attention to the background noise in your life.

My father's love for music stirred him to mark his life with songs. Music was a passion we both shared. My Dad lived his life with the sound turned up and so do I.



Check Out the Tripod!



On the job as Tech Manager at the 2000 Political Conventions.

Tributes to Silent Microphones

Deacon Jim Blaney Remembered by his Son, "Jim Jr."

**85th Birthday
Party:
Left to Right:
Grandson Colin,
Great-
granddaughter
Emma,
Mary and Jim**



**Colin's wife
Melissa
with
Great-
granddaughter
Gracie**

All my life I wanted to be an Audio Engineer like my father. Dad served in WWII as a radar instructor to B-24 pilots. He left the Army and worked for "Ma Bell". In 1951 he got a job with NBC Radio Network. In 1958 he transferred to a new thing called television that was starting to catch on. When dad started in the business portable audio equipment had a whole different meaning than today. Basically, you started with nothing and built what you needed. Equipment was made from metal and tubes not plastic and chips.

Dad's footsteps were hard to fill. He was well respected by everyone and knew his job. He loved the business and passed that passion on to me. Dad's resume of shows is 11 typewritten pages long. He was in the "Golden Age" of NBC. Funny part is Dad received only 1 Emmy® during his career, for "That Magnificent Yankee" a Hallmark Hall of Fame Show directed by George Schaeffer. Dad earned 3 more after retirement for his work on the Olympics. I remember visiting my father in the Brooklyn Studios while I was attending Brooklyn Prep HS and amazed how the process worked. I was hooked.

Dad was at every launch from John Glenn to Apollo 14. He did the Miss America Pageants, SNL, Another World, Mark Goodson's game shows and Your Show of Shows. Then there was SportsWorld, NFL Live and the wrap shows. He never stopped telling stories about how the young kids who got him hot dogs during breaks later became presidents of various networks' sports divisions. I was amazed at the photos and letters he saved during his career, most of which I never saw until now.

Dad did not have any enemies at NBC. He worked with everyone and everyone loved working with him. It is unbelievable the cards my mother and I have received from those of years past as well as those in my generation. Dad never left the business. Did I tell you he retired the night GE bought RCA? Some omen!

My father was ordained a Permanent Deacon in the Catholic two years after retiring. He did work for Telecare on Long Island as well as the religious channel here in West Central Florida. He never stopped "fixing the sound".

Dad suffered the last three year with renal failure and was on dialysis three days a week. Most of his last year was spent in a nursing home. He did manage to make his 85th birthday and 60th Wedding Anniversary. His funeral was presided by Bishop John Lynch of the Diocese of St Petersburg, Florida along with 37 priests and deacons. The church was SRO. Bishop Lynch said it best. "Jim, it's a wrap!"

We buried dad in Westbury, NY and prayers were said by a priest dad assisted at his Ordination and held a memorial Mass in Freeport. It was presided by three priests and nine deacons and was again SRO.

Mom and I can't thank everyone we heard from enough. We were reminded of many good times and many good friends. Thank you one and all.

Tributes to Silent Microphones
Edwin Newman


Edwin Newman, who brought literacy, wit and energy to NBC newscasts for more than three decades, and battled linguistic pretense and clutter in his best sellers "Strictly Speaking" and "A Civil Tongue," died on August 13th. He was 91. At NBC from 1952 until his retirement in 1984, Newman did political reporting, foreign reporting, anchoring of news specials, "Meet the Press," "Today," "The Nightly News," midday news and a variety of radio spots. He announced the death of President Kennedy on radio and analyzed the Vietnam War.

He also narrated and helped write documentaries, back when they were an influential staple of network programming. "I think I worked on more documentaries than anybody else in TV history," he once said.

Newman, with his rumpled, squinting delivery, impressed his audience not so much with how he looked as with the likelihood that what he'd say would be worth hearing. And his occasional witty turn of phrase might be accompanied by a mischievous smile. The New York Times wrote in 1966 that Newman "is one of broadcasting's rarities. ... NBC's instant renaissance man speaks with the distinctive growl of a rusted muffler. He makes no concessions to the charm boy school of commentator."

In his series "Speaking Freely," he had hour-long, uninterrupted conversations with notables in many fields. "People had an opportunity to put forward ideas" he said in a 1988 Associated Press interview. "You could get people to come on who wouldn't normally have been on TV. His contributions to the radio show "Emphasis" won him a 1966 Peabody Award; judges cited "his wit and depth of understanding, both conspicuous rarities to be cherished and honored." He turned to writing books in the 1970s, taking on the linguistic excesses of Watergate, sports-casting, academics, bureaucrats and other assorted creators of gobbledygook with wit and indignation.

For a time, he was also a theater reviewer for NBC's New York station, drawing upon all his skills to sum up productions in one minute flat. Of one show, he wrote, "As with so many recent musicals, none of the principals can really sing." After retiring in January 1984, Newman enjoyed being on "Saturday Night Live" skits and in several situation comedies, where, he said, "I've always had the demanding job of playing myself." (In one SNL sketch, he mans a suicide hot line and keeps correcting the desperate caller's grammar.) He narrated some public television programs, including the 1988 PBS series "Television." "So much on TV over the years has been good," he said at the time. "The question is raised, why can't there be more such good, worthwhile, deserving programs? But I have never met a payroll or had to sell time on the air. It is easy to be critical."

Newman was born in New York City in 1919, and got his first taste of reporting on his high school paper. A brother, M.W. Newman, became an award-winning reporter for the Chicago Daily News and the Chicago Sun-Times. He died in 2001. After studying at the University of Wisconsin and Louisiana State, Newman began his journalism career in the Washington bureau of the International News Service. After serving in the Navy during World War II, he held various journalism jobs, including a stint in the CBS Washington bureau, before joining NBC in 1952 in London. He rose to NBC bureau chief in London, then Rome, then Paris before returning to the United States permanently in 1961, covering a variety of assignments for NBC. He and his wife, Rigel, had one daughter, Nancy.

"News is a great business," Newman once wrote. "I count myself lucky to be in it." "I remember when the bulletin came on the AP wire that Spiro Agnew had resigned as vice president. I ran to the announcer's booth. There was an American League playoff game on. Whoever was in charge of operations control wanted me to wait until the end of the inning. I said, 'The next time the pitcher delivers the pitch and you see the ball in the catcher's mitt, switch to me and I'll be off before the pitcher throws another ball.'"

—From The Associated Press, by David Bauder, with Frazier Moore.

*Tributes to Silent Microphones***Vince DiPietro, Remembered By his Son, Don**

On July 6th, after a long fruitful life and a short illness, Vince DiPietro died peacefully in his sleep with his sons Kevin, Donald and Tom at his side. Whether you met him only once or knew him for many years, you'll remember his easy smile, his generous spirit and his terrific head of hair – characteristics he preserved and celebrated until his final hour.

These days, most people remember Vince as a member of the original team that created Saturday Night Live but his TV career was wide and deep. He first saw television at the 1939 New York World's Fair and told his parents "I want to do that". He was seventeen. In World War II, Vince served under General George S. Patton in both the Battle of The Bulge and the liberation of France as a private in the US Army Signal Corps.

In 1952, after attending RCA Institute on the GI Bill, Vince joined NBC as a cameraman, working on pretty much every program broadcast from New York during that era: The Texaco Star Theater (with Milton Berle); Your Show of Shows (Sid Caesar); The Colgate Comedy Hour (Dean Martin and Jerry Lewis); and, of course, Howdy Doody. Vince also worked with Ernie Kovacs – one of his favorites – stretching the definition of television to include both a medium for mass entertainment and a delightfully subversive art form.

In 1956, Vince received an Emmy®, his first of three, for "outstanding camerawork" on Kraft Theater's production of "A Night to Remember" – a live drama about the sinking of the Titanic directed by George Roy Hill. Vince continued to be a pioneer in the evolution of television through the 1960's, broadcasting one of the first live color remotes from the 1964-65 New York World's Fair and carrying RCA's first portable broadcast camera (affectionately named the "creepie-peepie") at sports and news events, most notably the 1964 Democratic Convention in San Francisco. He was instrumental in getting live, on-field coverage at football and baseball broadcasts before that was a common practice. As part of an elite group of video news cameramen, Vince found himself in the middle of struggle for Civil Rights, the anti-war movement and the "Siege of Chicago" at the 1968 Democratic Convention.

Vince was manning NBC's live feed from the Ambassador Hotel when Robert Kennedy had just won the California primary. After Kennedy's speech, the network was shutting down the remote but Vince, still inside the Embassy Ballroom, heard a commotion and barked to the control room, "Hold on, guys. Something's happening here." NBC remained on the air throughout the crisis.

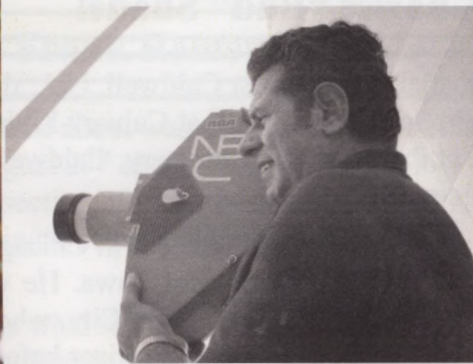
On any given day, Vince could find himself the lone broadcast engineer allowed in an international summit (Glassboro, 1967), hanging from a helicopter (America's Cup, 1970), setting up camera positions for an Olympics that never quite happened (Moscow 1980), and running around Broadway in a clown suit (Macy's Thanksgiving Day Parade).

In 1975, Vince was on the crew for the first broadcast of Saturday Night Live. Executive Producer Lorne Michaels understood that the mayhem being created in front of the cameras required a team of highly-skilled and disciplined television veterans behind the scenes to make it all work. Most of that first crew had created live television in the 1950's so they were battle-tested for the rigors of a weekly live broadcast. Vince was the hand-held cameraman for SNL's pilot episode and continued to do this until his retirement in 1986. During this time he photographed, ran past, hovered near, bumped into, sat on, and occasionally tripped over every celebrity invited to NBC's Studio 8H on a Saturday evening.

I'm sure anyone who worked with Vince will have a fond memory because that's the kind of guy he was. The most common recollections seem to reflect upon how kindly he treated everyone on the set – from the biggest star to the greenest page. Everyone mentions it. That and how he always seemed to be having so much fun.

A few years ago, one of his grandsons asked what it was like to be a part of television's Golden Age. Vince thought about it a moment. "For the most part", he finally said, smiling. "We made it up as we went along."

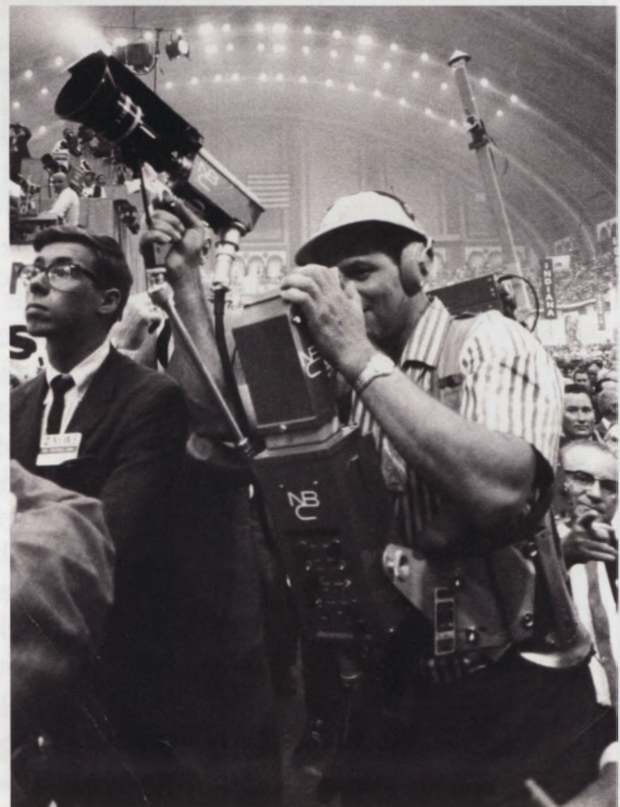
Tributes to Silent Microphones



Left, in California 2007;
Above, Gateway Arch 1968;
Right, on SNL set;
Below, In "Space Suite"
at 1968 Convention
with Leon Dobbin



Below Left Studio Camera in 1953;
Below Right,
1964 Convention in Atlantic City



Tributes to Silent Microphones

Charles "Bud" Shadel



Charles "Bud" Shadel, 85, of West Caldwell, N.J., died Monday, July 12, 2010 at home. A service was held Saturday, July 17 at Calvary Lutheran Church, Verona, N.J., followed by the interment at Prospect Hill Cemetery, Caldwell. Born in 1925, Mr. Shadel lived in West Caldwell since 1951.

A graduate of American Television School in Chicago, Ill., he began his career as a cameraman for Station WOC in Davenport, Iowa. He was later employed by the National Broadcasting Company (NBC), New York City, where he worked for 37 years as a television engineer/video tape editor and supervisor before retiring in 1988.

After retirement, Bud worked part-time as a train conductor at the Turtleback Zoo in West Orange and enjoyed spending time woodcarving birds. He was an active member and property manager for many years at Calvary Lutheran Church.

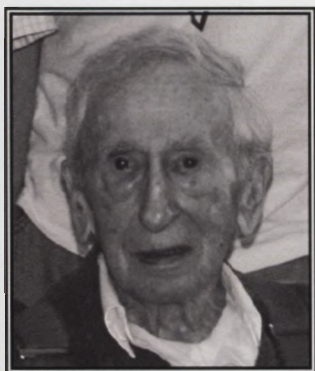
A veteran, Mr. Shadel served in the Navy as a signalman aboard the USS Peter H. Burnett during World War II. Surviving are his devoted wife, Dorothy (nee Tschudy); loving daughters and their spouses, Susan and Robert Smith and Nancy and William Keltner; dear sister, Alma Stahl, and four cherished grandchildren Tyler, Molly, Kevin and Brian. He was predeceased by his sister, Eva Brown.

Donations would be appreciated to

Calvary Lutheran Church Memorial Fund
23 South Prospect Street
Verona, NJ 07044

-Published in Star-Ledger on July 14, 2010

Al Buchta Remembered by his Son, Al Jr.



On May 2, 2010 Alfred (Al) Buchta, Sr. passed away peacefully in his Walnut Creek, CA home. Al was born December 15, 1919 in the Norwalk Hospital in Norwalk, Connecticut. He was the third child of Julia and Joseph Buchta with an older sister Betty (Buchta) Klein and an older brother Fred Buchta. He is survived by his wife, Beatrice Astrab Buchta and his two children Cheryl Buchta and Alfred Buchta, Jr. Al and Beatrice married in Norwalk on August 15, 1942.

After graduating from Norwalk High School in 1939, Al studied electronics at the RCA Institute in New York City. Al began working as a radio tower operator for American Airlines in 1941. Shortly thereafter, during World War II, Al served his country in the Air Transport Corp where he was a navigator on trans-Atlantic flights with trips from New York, to Iceland, to England, Casablanca, the Azores, Brazil, Caribbean and then back to New York. Flying in converted DC-3s his group flew supplies to the troops in Europe and then brought back wounded soldiers on the return flights. After the war Al continued to work for American Airlines until 1952 when he landed a position with the NBC network as a technical engineer working out of Rockefeller Plaza for the next 29 years. While working with the NBC remote telecast crew, Al was involved in many nationally-televized events including several baseball World Series, numerous Super Bowls and the July 1969 Apollo 11 mission which landed the first men on the moon.

Al retired from NBC in 1981 and then pursued his long-time recreational love—three rounds of golf every week.

*Tributes to Silent Microphones***Bernice Frank Remembered by her Son, Jim**

The only audience my father really cared about was an audience of one, his wife, Bernice Frank, who died on August 27th at age 89. Bernice Kaplow was born in the Washington Heights section of upper Manhattan on July 25, 1921. She lived at home while attending Queens College, graduating in 1943.

She became a school teacher, which is what she was when they were married on June 9, 1946. When they started raising a family—Peter was born in 1950, I was born in 1954—she stayed home to take care of us, often alone as he began traveling the world researching stories, shooting programs, visiting bureaus. As we got older, she traveled with him more and more. They were wonderful parents, teaching by example. I never heard them fight, and they always treated us as adults.

My mother adored my father, and the feeling was mutual. By the time he retired she was very deaf, but he was always patient repeating what he or someone else had said. She loved asking him questions about what was happening in the world, which often lead to spirited, but never acrimonious, debates.

After Dad died in early 2006, Mom stayed busy and independent. Two years ago, she fell and fractured her pelvis, but even that didn't slow her down much. I'm happy to say that she ended her life as she'd lived it, with dignity and grace, and on her own terms. And still deeply, madly in love with my father.

**Tippy Huntley Conrad**

Tippy Huntley Conrad passed away on Oct. 1st at age 80. As you'll recall, we were lucky enough to have Tippy join us here in New York four years ago for the Huntley-Brinkley/Reuven Frank commemoration. Tippy Stringer was Chet's second wife. His first marriage, to Ingrid Rolin, produced two daughters and ended in divorce in 1959. Later that year, Huntley married Tippy. After Huntley's death, Tippy married the widower William Conrad (1920–94), the star of CBS's detective series "Cannon."

Back in the late 50's Tippy was a "weather girl" at WRC Washington, and appeared on the Afternoon show which featured Willard Scott, Jim Henson, and the Muppets. She appeared on WRC Radio in cooking and homemaker how-to shows. The story goes that Chet spotted her on the return video monitor in his New York studio, and asked David Brinkley who she was. David later introduced them, and they married in 1959; Reuven Frank was the best man.

From Chet's daughter, Sharon Huntley Kahn:

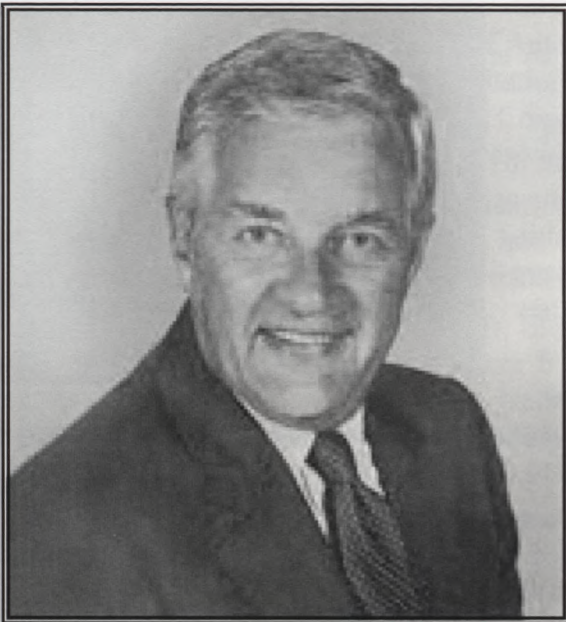
Tippy gave my father such joy. She was always so enthusiastic about everything he did. I remember her naive, but over the top, endorsement for the name "Big Sky" when my father asked her what she thought about naming his new ski resort. Then she soon discovered it was on the license plate of every car in Montana.



Two Blasts from the NBC Past

By Don Blair

I'm sorry I can't be more specific on the time lines for the following two stories but they had to have taken place back in the 1980s.

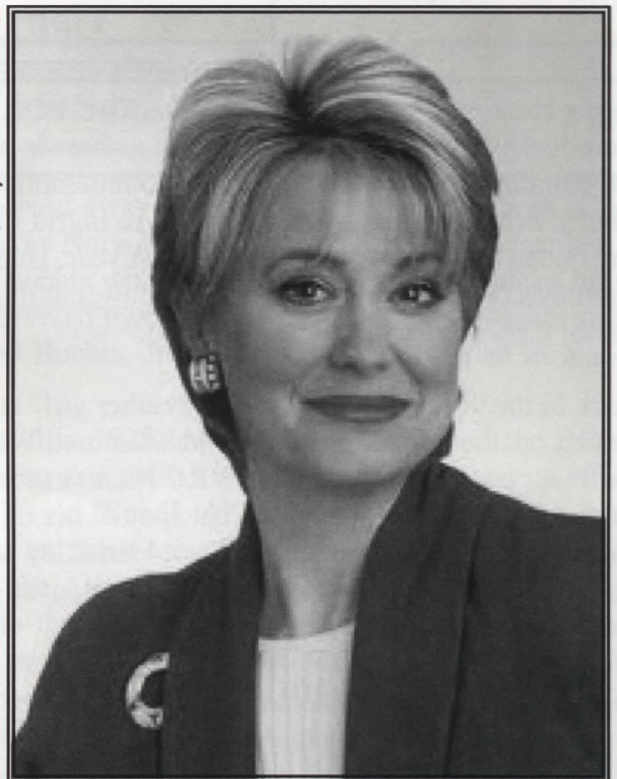


Floyd Kalber had been brought in from Chicago where he had been a top-rated TV anchor for many years. At about the same time, NBC brought in Bill Small, formerly of CBS, as news director. Small proceeded to bring over the Kalb brothers, Marvin and Bernard from the CBS ranks. Not surprisingly the Kalb brothers proceeded to garner more air time than Floyd did which led Floyd to comment, ruefully, to me one day at 30 Rock, that his only problem seemed to be that he had two too many letters in his last name.

But the most amusing recollection I have of this fine man goes back to his Chicago days when he would host a one-minute news bit leading up to, I believe, a ten o'clock network show of that era. At the end of his report he would sign off saying "Floyd Kalber, NBC News, Chicago." Whereupon one of our NBC staff announcer friends somewhere in 30 Rock would immediately follow him with "From Chicago this has been NBC News with Floyd Kalber." I always thought this was less than brilliant programming.

Also back in that time frame NBC decided to hook up a remote TV camera on the ceiling in the Nightly News Room and have a correspondent sit themselves down in a chair the camera was pointing at. Again, it was a one-minute news recap leading up to a network hourly show. The lovely and talented Jane Pauley had that assignment for a while. She would either write it herself after getting off the Today Show or someone prepared it for her. Not important. She could do either. But one day, apparently because she had borne a set of twins not long before, she inadvertently dashed for home right after the Today Show post-program briefing, completely forgetting about that camera set to open at one minute to the hour whether a news person was there or not. She was not. I was at my desk in nearby network radio news and looked up to see....egads...emptiness.

So did Jeffrey Pond over in TV's Northeast Bureau on the same floor but, sadly, much too far away. Nonetheless Pond ripped off some wire copy and tried to make a mad dash to Nightly. Important rule in broadcasting. Never RUN to a studio...especially one that is half a block away. Nobody wants to see and listen to an out-of-breath newscaster. Well I do not recall Jeffrey getting there in time to do anything besides stand off to one side and shake his head. He had plenty of company.



*We Get Letters***Editor's Note**

Your editor hereby expresses his regrets that this letter from Aavo Koiv, which is the first one we received about Rippy, was inadvertently omitted from earlier issues this year.

With profound sadness we all mourn the passing of Heino Ripp on Dec. 9th, 2009. For me especially, that date marked the end of an era in network television. Most already know about Rippy's more than 50 years of professional accomplishments, many during the formative years of television. However, allow me to share another side of Rippy that you might not know.

I first met Rippy in 1972 when I was a brash and naïve unit manager on my first assignment on the game show "Who, What and Where." One day he happened to be a replacement technical director and as I briskly walked into the control room smoking a cigar, he sternly told me NOT to smoke and to take it outside. Well, I was beside myself and swore that this guy, whoever he is, will never work MY show again! I consulted some senior unit managers asking how I should handle this seemingly testy TD. I was quickly told that Rippy was actually allergic to smoke and more importantly, that I don't ever want to get on the wrong side of him, like... it's the wrong fight, Aavo! Common sense prevailed and next day I sought out Rippy, apologized for MY inconsiderate behavior, and we shook hands. I asked if his first name, Heino, was Estonian — pronounced HAY-no in Estonian not HI-no as most Americans say it — and he proudly said yes. Since I also am Estonian and was actually born there, a special bond began.

During the NBC years Rippy was a valuable mentor to me and I cherished those moments when I entered his control rooms saying, "Tere (hello in Estonian), Heino" and he would return a wink and his classic warm smile; that's still so vivid in my memory. Since he hadn't spoken much Estonian in his adult life, I sensed that he seriously enjoyed those moments when I would teach him some Estonian. I knew his older brother Hugo, a technician at CBS-TV whom I often encountered at the Estonian House social club on East 34th Street at Second Ave. I often prompted Hugo to visit Estonia and to take Rippy with him. Well, in the late 1990s they took that journey to their ancestral Ripp homeland on Saaremaa, the largest island in Estonia, noted for being the home of the notorious Estonian Vikings who terrorized the Swedes and the Baltic Sea region from 800 to 1200. Rippy showed me the video of that trip and shared his joy and exhilaration at finding a Ripp headstone dated in the 1500s. He mentioned the chill that went down his back when he realized that his family at least went back to this gravesite or beyond to the Viking era on the island of Saaremaa. Rippy was a hell of a Viking. R.I.P., my friend!

Aavo Koiv

Jupiter, FL

aavo@comcast.net

A Note from Christina Ripp

Dear Joel,

I hope that everything is well with you and I would like to thank you so much for sending me a copy of Peacock North; that was so thoughtful of you. It came out very well, and will be a wonderful memento for me.

Otherwise we are in the middle of the monsoon season out here with hot and somewhat humid weather, but we have gotten a few good rains and it is kind of cooling down a bit.

It is very empty and lonely in the house without Heino, but I am coping and keeping busy with hiking, swimming and horseback riding.

All the best.

Chris

What's Now!**GE Pension News from Bill Freeda for Folks Still Working at NBC**

As the NABET-CWA National Retiree Coordinator I have received several inquiries as to what will happen to GE pension eligibility once the NBC/Comcast deal is finalized. My research has uncovered the following information:

On the day of the sale, whenever that is, if you meet retirement eligibility for age 60 or more, you can remain an NBCU employee and collect your GE pension. If you want, you can elect any retiree medical plans you would be eligible for now or later after you leave NBCU, and continue to work for the Joint Venture (JV).

If you are not yet 60, you can start collecting your unreduced GE Pension when you reach age 60 and continue to work for the JV. Eligible employees who continue employment with the JV, who are not yet 60 on the day of the sale, and who have 25 years of Pension Qualification Service (PQS) or 25 years of continuous service, will have other benefit options for GE medical eligibility. These benefits will be outlined by GE at meetings at a later time.

MetLife Dental Plan Available for Retirees

The following info is presented by your editor, who was able to continue his existing Dental Plan at age 65—a benefit not widely known until recently. Kudos to Bill Freeda for making this happen for retirees.

I just completed telephone enrollment in the MetLife Dental Plan available to GE Retirees.

My rep will be happy to assist any other folks who would like to transition from their existing GE MetLife Dental Benefits **as they each age 65**. Contact Vivian directly at 866-989-4590 X8102.

This should be done within 60 days of reaching age 65 and is effective on the 1st of the following month.

Billing is quarterly. See all the details at <https://mybenefits.metlife.com/MyBenefits/ps/product.do>

This link is for existing covered employees and family members. You would see how many days remain for eligibility, and can of course sign up on line as well.

The following is from the MetLife Dental Benefits website:

With Retirement Dental Benefits from MetLife, you have the opportunity to enroll in a Dental Benefits Plan – so you can receive valuable dental benefits. But now is the time to act, because your chance to enroll in this coverage is available to you for only a limited time.

If you are already retired:

- You will receive an enrollment kit in the mail during the defined period determined by your former employer. If you wish to receive Retirement Dental Benefits, you must enroll within your former employer's defined enrollment period.*
- Your Retirement Dental Benefits effective date and coverage period will be based on the defined coverage period established by your former employer and will be included in the enrollment kit.

If you are retiring in the near future:

- You will receive an enrollment kit in the mail after your retirement effective date or pension pay date, or loss of coverage under the dental plan for active employees. If you wish to receive Retirement Dental Benefits, you must enroll within 60 calendar days from the date your enrollment kit is sent to you.*
- *At retirement, you may also have the option to continue coverage under the plan for active employees for a certain time period. You should compare the cost and benefits of each plan and decide what option is right for you. If you decide to continue coverage under the plan for active employees, and do not elect to enroll in this plan at this time, you may enroll in this plan within 60 calendar days from the date the enrollment kit is sent to you after coverage under the plan for active employees ceases.

We Get Pictures

NBC SportsWorld Crew
Photo from the Blaney Archives



Top Row: Joe Debonis, ?, ?, Steve Jambeck, Willie Howard, Harriet Salzman, Ed Voss, Sal Nigita.
Center Row: Linda Jonsson, Matthew McCarthy.
Bottom Row: Dave Marash, David Hoffman, Glen Adamo, Mike Adamle, Bob Levy, ?, Hank Kahler, Bill Macatee, Jim Blaney, John Filippelli, Bill Anderson, Bob Juncosa.

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Your contacts:

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Jim Marshall

Lenny Stucker

Joel Spector

(Peacock North Editor)

E-mail: peacocknorth@yahoo.com

Mailing Address:

PO Box 112

Rowayton, CT 06853

Sandra Carnegie Baker started with NBC in August 1964
as a secretary in the TV Network Business Affairs Department.

She then became a Unit Manager, working at various times
on game shows and Saturday Night Live for the Entertainment division;
on Conventions and Inaugurations for the News division;
and on Football, Baseball, and SportsWorld for the Sports Division.
In 1995 she moved to her current position as Director of Golf Operations
for NBC Sports.