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**From:** Paul Stevens [stevenspl@live.com]  
**Sent:** Friday, August 29, 2014 9:30 AM  
**To:** stevenspl@live.com  
**Subject:** Connecting - August 29, 2014

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# Connecting

August 29, 2014

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Colleagues,

Good morning.

Here are some stories of interest.

Paul

## Connecting mailbox

### Officiating soccer a passion for Mark Mittelstadt



Connecting colleague [Mark Mittelstadt](#), who has officiated soccer for 19 years in New Jersey, was invited to be the center referee for a formal ceremony and match opening new playing fields in his home township of East Windsor, N.J. Mayor Janice Mironov was joined by leaders of the East Windsor Police Athletic League and addressed a crowd of approximately 100 people on the construction of the Disbrow Hill Playing Fields complex, which includes two softball fields and multi-

purpose lacrosse/soccer fields. Before the match between two U-11 East Windsor PAL boys teams, Mark handed the mayor his U.S. soccer coin and asked her to do the opening toss in which it is determined which end of the field the teams will attack. (Mark is in back row, center, in photo below)



'I'm getting Sanford and Son'

[Dave Tomlin](#) - When I arrived in Pittsburgh as correspondent in 1978, the tiny office was so jammed with double stacks of clattering teletypes that some on the staff were losing their hearing. They begged me to do something. I finagled a few hundred bucks from COB George Zucker in Philadelphia and had a wire room built in a corner. The silence was bliss, but only for a few hours. Then we noticed it was getting cold. It turned out that many years earlier, all the radiators had been removed because the printers threw off so much heat. I had to rent electric space heaters until spring.

This was the period in which member newsrooms were rapidly computerizing, and AP techs were pulling printers and tape reperforators from the field. There was nowhere to put them, so the junk began piling up in the bureau. The sardonic sports writer Gary Mihoce brought his even more sardonic brother in for a visit one day. "Jesus Christ," the brother said, "I came up here to see 'Lou Grant' and instead I'm getting 'Sanford and Son.'"

## Using pigeons to get the news out

[Henry Bradsher](#) - In this era of fiber optic phone connections to almost anywhere and satellite phones to everywhere else, of color photographs speedily available from remote areas, probably only AP old-timers remember pigeons. Some of us were pigeons. Some of us were mystified by the pigeons others used to get news out of censorship areas.

No, not the carrier pigeons that Paul Julius Reuter used in Europe to start his news agency in 1851 (five years after the first AP used horse express as a link between boats and telegraph lines during the Mexican-American war).

These 20th-century pigeons were cooperative people who carried news dispatches or black-and-white film from remote places to the nearest filing points.



When I was knocking around South Asia for AP between 1959 and 1964, I had to use pigeons a number of times. For example, in 1960 the crown prince of Japan, now Emperor Akihito, visited Bodh Gaya, the remote north India site at which the Buddha is believed to have become enlightened while sitting under a sacred bodhi tree. I learned that the chartered Indian Airlines plane what had brought the prince and me from seeing the Taj Mahal in Agra was going on to Calcutta and being replaced with another plane. Would the departing crew please take a roll of film and call The AP stringer in Calcutta?

So for a full cycle we had the only photographic coverage of the prince at the supposedly still living tree. Fulfilling Cairo newspapers' request for four photos a day on President Nasser's tour of India and Pakistan with my little fixed-focus reflex camera meant needing a lot of help in getting film to the few radiophoto transmission points then in South Asia.

Later, when I had become a newspaper special based in Hong Kong, the government cable office in Dhaka, East Pakistan, developed a curious way of delaying or losing dispatches during March 1971 tension over forming a new Pakistani government. Amid unverifiable reports of army troops being flown in from West Pakistan, the possibility mounted of a violent crackdown on Eastern separatists rather than give them their election-won right to run the government. A German businessman leaving Dhaka for Bangkok agreed to carry a dire-sounding report from me to old friends of mine in The AP bureau there, who kindly filed it to my newspaper. (During this period, I occasionally carried packages from AP Saigon to the bureaus in Bangkok as well as Hong Kong.) Two days later the army cracked down in Dhaka, beginning a civil war for Bangladesh's independence that cost millions of lives.

But the most distinctive pigeoning that I remember occurred when I was on AP's overnight foreign desk in New York in 1958. It involved the uprising that forced Venezuelan dictator Perez Jimenez to flee into exile.

During weeks of turmoil in Caracas, authorities established censorship of telephone and cable traffic. Pigeons were used, but that often meant considerable delay before travelers could get news to filing points.

Yet The New York Times had daily dispatches from Caracas on developments almost up to press time. AP couldn't match that, and we repeatedly ended up quoting The Times in our early report. How were they doing it?

The byline was Tad Szulc. Tadeusz W. Szulc (pronounced Schultz) was a Pole educated in Switzerland and Brazil who spoke six languages. He began his journalism career in AP's Rio de Janeiro bureau and worked for UP at the United Nations before going to The Times, where he was in 1958 their Rio bureau chief.

It turned out - much later - that he had met in Caracas some Polish businessmen. The businessmen imported their wares from fellow countrymen in New York City. Every night for years they had been telephoning their orders to New York and chatting socially in Polish. Venezuelan authorities, who didn't speak Polish, thought nothing of these routine commercial calls.

So Tad would write dispatches in Polish, the Caracas businessmen would call

to place orders and also dictate the dispatches in as casually a conversational form as possible to avoid raising telephone operators' suspicions, and in New York they would quickly be translated into English and given to the waiting Times. Venezuelan censors never could figure out what was going on.

When Perez Jimenez fled to the Dominican Republic, Tad had already gotten out a story anticipating this. The businessmen only had to send a short message from him, "shipment delivered," to confirm to The Times a development that other journalists could not match for several hours.

Tad was not the only multilingual newsman in Caracas. Some copy from AP stringer Morris Rosenberg went out in one of the Yugoslav languages, but I don't remember what was the slower routing that he had to use. A UPI man used pidgin French. Neither worked as efficiently as Tad's arrangement.

It could be useful to speak a variety of languages and always to be on the lookout for innovative channels, even in these days of satellite phones, since censorship still crops up from time to time.

## News of the AP

### **Brad and Angelina costar in wedding, AP reports first**

The wedding last Saturday in France of superstars Angelina Jolie and Brad Pitt "caps years of rampant speculation on when the couple would officially tie the knot," writes AP film writer Jake Coyle, who broke the news this (Thursday) morning.



An eruption of tweets and Facebook posts followed.

Coyle, at left, who is deeply sourced in the entertainment industry, said he'd been in close contact with Pitt and Jolie's camp over the last two years.

Coyle contributes to AP's Oscar and Grammy coverage, as well as covering film festivals in Cannes, New York and Toronto. He has profiled performers ranging from Woody Allen to Ryan Gosling to Oprah Winfrey, and had one of the last interviews with James Gandolfini.

Coyle is also responsible for creating the AP's Entertainer of the Year award, which has been given to Taylor Swift and Adele.

# Connecting wishes Happy Birthday



To

[Barry Bedlan](#)

## Stories of interest

[Denby Fawcett: For Reporters, Jihadist Wars More Dangerous Than Vietnam](#) (Tad Bartimus)

I reported on combat in the Vietnam War for almost four years and certainly feared getting shot in the face or mortared or hand-grenaded.

But I never had to worry about something as gruesome as being captured by the Viet Cong or the North Vietnamese and having my head sawed off by an extremist wearing a black mask.



The beheading of journalist James Foley is a searing reminder about how dangerous life can be for journalists covering jihadist wars in the Middle East today.

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[How the news upstarts covered ISIS](#) (Latrice Davis)

The rallying cry for those bemoaning the demise of newspapers was, "Without The New York Times, who would cover Iraq?" Well, quite a few places, it turns out.

As traditional media companies have scaled back their foreign bureaus, newer news organizations like Vice and BuzzFeed have expanded their mandate to fill the void. (Not included in this review is Global Post, the online startup that James Foley worked for, since it started with the express purpose of covering foreign news.) But can a bunch of relatively small upstarts cover the world's hot spots? ISIS, one of the year's biggest stories, is as good a test case as any to see how five have been doing it.

"It used to be, you had to go to The New York Times" to read foreign news, said Joshua Benton, Nieman Journalism Lab director. "Social blurs those lines to a certain extent. [The brand] still matters. But lots of things can just be a YouTube video that just blew up." And if these five are short on resources, they're not lacking in confidence.

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### [When it comes to chasing clicks, journalists say one thing but feel pressure to do another](#) (Claude Erbsen)

Online media is made of clicks.

Readers click from one article to the next. Advertising revenue is based on the number of unique visitors for each site. Editors always keep in mind their traffic targets to secure the survival of their publications. Writers and bloggers interpret clicks as a signal of popularity.

The economic realities underpinning the click-based web are well documented. Yet much work remains to be done on the cultural consequences of the growing importance of Internet metrics.

I conducted two years of ethnographic research (observing newsrooms and interviewing journalists, editors, and bloggers) exploring whether web analytics are changing newsroom cultures. The answer is a qualified yes, but in ways that differ from the ones we might expect.

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### [Ferguson Reveals a Twitter Loop](#)

It was the best of Twitter. It was the worst of Twitter.

Over the last two weeks, as Ferguson, Mo., transformed from an average American city to an apocalyptic police state, I was glued to my devices, along with millions of other people, following along at every turn. At the height of the chaos, I sat in my living room with a collection of six video live streams on my computer and two Twitter streams: one on an iPad

hooked to my television and another on my iPhone.

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### [5 lessons the St. Louis Post-Dispatch learned from covering Ferguson](#) (Bob Daugherty)



The teamwork and quick thinking required to tell the biggest story in St. Louis transformed the newsroom at the St. Louis Post-Dispatch.

During a conversation with Poynter senior faculty Kenny

Irby, Post-Dispatch director of photography Lynden Steele and video director Gary Hairlson discussed how covering Michael Brown's shooting and the protests that followed forced the paper to reconsider its safety precautions, its policies for licensing photos and the way its reporters prioritized their coverage.

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### [ESPN says it regrets Michael Sam shower report that drew criticism](#)

After it found itself at the epicenter of a storm of criticism over a report on the shower habits of Michael Sam, the first openly gay player on an NFL roster, and his teammates, ESPN responded Wednesday morning with a further statement on the report.

"ESPN regrets the manner in which we presented our report. Clearly yesterday we collectively failed to meet the standards we have set in reporting on LGBT-related topics in sports."

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### [Giving Away Photos to Make a Profit](#)

Photojournalism has gone through a sea change in both technology and business models in the nearly 20 years since Getty Images started. Despite the challenges, Jonathan Klein, the co-founder and chief executive of Getty Images, thinks these are the best of times, as more and more people rely on pictures for blogs, websites and even daily communication.

He discussed with James Estrin Getty's recent moves to make pictures available online for free, a move that seems counterintuitive, but which he thinks results in making sure photographers are paid fairly for their work. Their conversation has been edited.



## AP Beat of the Week

For years, AP Television producer Isolda Morillo has been monitoring the Chinese government's efforts to close down the Beijing Independent Film Festival, an important and rare outlet for freedom of expression in a tightly controlled nation.

This year, under the new government of Xi Jinping, threats to the organizers were much harsher. The day before the festival was to open, the government announced that it had been cancelled. Morillo and camerawoman Helene Franchineau went anyway. The scenes of repression and censorship they captured, while facing intimidation and threats, have earned them the Beat of the Week.

AP has doggedly covered the across-the-board clampdown on political freedoms since Xi Jinping took power. Morillo's close contact with the dissident community has been a key part of that coverage. Ahead of the festival, knowing that attendees and media risked detention, interrogation, or even violence, Morillo secured key interviews with organizers and participants.

When Morillo and Franchineau arrived at the venue, they were the only members of the media present. They saw uniformed officers and civilians wearing plain clothes controlling the scene. They recognized the civilians as "thugs" \_ ruffians employed so that police would not be blamed for any repression or violence.

The plain clothes men were threatening anyone who came near the venue entrance, and there was much scuffling, pushing, and shouting. Thugs took Morillo's iPhone, and she had to argue with them to get it back. Uniformed police did nothing, despite Morillo and Franchineau's pleas for protection.

Each time Franchineau started filming, the thugs would rush forward, pointing and shouting. She and Morillo retreated to a nearby restaurant to film an interview with festival participants. Morillo learned that police were seizing all the festival's archives \_ more than 1,500 films, one of the largest such private collections in China. They gave a memory card with video to their driver, then returned to the scene of the conflict.

This time, it was even rougher. A man came up behind Franchineau and tried to grab her camera, breaking the microphone mount. Another man threw a water bottle at them. Franchineau retreated slightly behind Morillo, but continued to film, using her zoom.

Despite all the chaos, Franchineau's images of the fighting, the police and

the general mayhem were impeccable in quality. Combined with the sit-down interviews previously secured by Morillo, they now had material for a strong, exclusive multi-format piece.

"Freedom of expression is not something granted, but something that needs to be fought and conquered," Li Xianting, the film and art critic who created the festival several years ago, told AP. He said he would try to hold the festival again next year.

The video was used in its entirety on BBC World, and by broadcasters across the globe: <https://vimeo.com/104267494>

Han Guan's still photos and text written by Didi Tang in the bureau also were exclusive, because no other media was there: <http://www.bbc.com/news/world-asia-china-28911343>

By staying with the story despite physical harassment and danger, AP was able to be at the right place and right time \_ a time when Chinese authorities thought it was safe to deal a death blow to the festival.

For their work exposing the tightening of control over cultural activities under Xi Jinping, Morelli and Franchineau receive this week's \$500 prize.

## **The Last Word...or Photo**

Connecting colleague Charlie Monzella celebrated a birthday Wednesday in New Jersey with two of his three sons, and I thought you'd enjoy this picture of our longtime friend from his Facebook page. Indeed, it appears his 83rd was a very happy birthday.



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