
From: Paul Stevens [stevenspl@live.com]
Sent: Friday, September 05, 2014 9:30 AM
To: stevenspl@live.com
Subject: Connecting - September 5, 2014

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Connecting

September 5, 2014

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Colleagues,

Good Friday morning!

Here are stories of interest.

Paul

The CIA's Mop-Up Man: L.A. Times Reporter Cleared Stories With Agency Before Publication

AP Washington Chief of Bureau Sally Buzbee tweeted: AP is "satisfied that pre-publication exchanges Ken Dilanian had with CIA before joining AP were in pursuit of accuracy in his reporting." (@SallyBuzbee)

A prominent national security reporter for the Los Angeles Times routinely submitted drafts and detailed summaries of his stories to CIA press handlers prior to publication, according to documents obtained by The Intercept.

Email exchanges between CIA public affairs officers and Ken Dilanian, now an Associated Press intelligence reporter who previously covered the CIA for the Times, show that Dilanian enjoyed a closely collaborative relationship with the agency, explicitly promising positive news coverage and sometimes sending the press office entire story drafts for review prior to publication. In at least one instance, the CIA's reaction appears to have led to significant changes in the story that was eventually published in the Times.



"I'm working on a story about congressional oversight of drone strikes that can present a good opportunity for you guys," Dilanian wrote in one email to a CIA press officer, explaining that what he intended to report would be "reassuring to the public" about CIA drone strikes. In another, after a series of back-and-forth emails about a pending story on CIA operations in Yemen, he sent a full draft of an unpublished report along with the subject line, "does this look better?" In another, he directly asks the flack: "You wouldn't put out disinformation on this, would you?"

Click [here](#) to read more.

AP adds live blog to NFL Sunday lineup

The Associated Press is adding a live blog on NFL Sundays to its lineup of professional football coverage.

The blog, which debuts Sunday, Sept. 7, will give readers a true second-screen experience and help drive traffic to AP members via the Pro32 Digital News Experience, an embeddable package of Web-exclusive coverage produced by AP's sports staff.

AP reporters and photographers at every game will contribute live updates from the sidelines, fantasy information, statistics, injury news and behind-the-scenes images and notes. AP sports editors will highlight tweets, Vines and Instagram posts from around the social media universe, incorporating that content with AP's on-the-scene reporting and the cooperative's vast archive of NFL photography.

"Readers' appetite for NFL news is at an all-time high, and Pro32 Sundays will give AP members a chance to highlight the latest NFL content while the games are going for fans using any device," said AP Global Sports Editor Michael Giarrusso. "And not just in 140-character bursts. The blog will include multi-format content of all types, leaning heavily on the

storytelling ability of our reporters and photographers."

Each Sunday the Pro32 blog will begin publishing early in the day with pregame warm-ups and continue until the last interview from the late game on Monday morning.

The blog will be published exclusively on the Pro32 Digital News Experience, which is used by hundreds of websites across the United States, and on AP Mobile, the award-winning app with news from AP and more than 1,100 local content providers.

The Most Depressing Thing About Executed Journalist Steven Sotloff's Death

**By Julia Ioffe
New Republic**

The other day, I was sitting on some couch, discussing the videotaped beheadings of journalists James Foley and Daniel Pearl with an old friend and colleague. She had watched the videos. I had not, but I couldn't help but ask, How long must a beheading with a knife take? How excruciatingly painful must it be?

A second friend and colleague begged us to stop. As a stringer for a prominent American paper, he had covered the ethnic cleansing in Kyrgyzstan, been beaten up by Lukashenko's cops in Belarus, and been shot at in the 2008 war in Georgia. For a while, he thought the paper was going to send him to Afghanistan, where yet another one of our colleagues had spent years (and another year, afterward, recuperating from the trauma). "What terrifies me the most about these videos," he said, "is that it could be any one of us."



Not 24 hours later, we learned that ISIS had beheaded another American journalist, Steven Joel Sotloff, a freelancer for TIME. Sotloff was 31. I can remember a time when that number would have seemed old, but today I am 31 myself. I never met him, and there is much that separates our careers-his foreign reporting involved far more risk than mine-but I can't help wondering whether, like me, he felt like he was just getting started at 31, that he still had so much time to do the things he wanted to do,

decades left to become the accomplished, bold-faced journalist he wanted to be.

The years I spent in Moscow as a freelancer-and which my friend spent there as a stringer for that paper-were a down payment for the professional bounty of those misty future decades. We plunged into the story of a foreign land, tangling ourselves in its textures and nuances, both for the love of the story and for the hope that, one day, someone would hire us-that our work in Russia would lead to other interesting work, maybe with benefits and a stable salary, maybe even back home, where we all half-wanted to return. It's possible, even likely, that Steven Sotloff had the same hopes as he set off to cover a hot and far-more-dangerous story.

Tom Peter, who was also briefly kidnapped in Syria, wrote here about the increasingly mistrustful and politicized readers back home who make the risks not worth taking. But, if we're honest with ourselves, we journalists are not just doing it to inform the reader. We're also taking these risks for ourselves, making the calculation that, stringing and freelancing in places where papers and magazines are either too scared or too cheap to send permanent correspondents, going to iffy places and often for a pittance, someone will notice our labors and reward us with more work, and maybe even a job. It is a bright and risky way to launch a career. It's also a way to discover that, even if it's hard to break in, if this is what journalism is, you don't want to do anything else for the rest of your life.

We lucked out and did okay. I'm writing this from a staff job at The New Republic in Washington, and my friend was eventually hired and brought home by that newspaper. But the gambit never paid off for Sotloff. His beheading will be, for most anyone who hears his name, the sum total of his career. That is so immensely crushing and disappointing. It's also, for us journalists, a reminder of the gambit's downside, the shortness and slipperiness of the future, and the utter fragility of our plans.

(Shared by Susana Hayward)

About the Connecting family

Is Connecting colleague [Bill Beecham](#) old enough to have a 37-year-old son?



The answer is yes - and this photo he shared is proof.

Kevin Beecham just celebrated his 37th. He lives in Corona, California, where he is the assistant prosecuting attorney for Riverside County. He's 37, a graduate of University of Utah and Brigham Young University Law School. Bill's grandson Cam is 2 going on 30! Kevin is married to Teresa Brown Beecham, also an assistant district attorney in Riverside County - just down the hall. Husband and wife are runners - five miles a day. They love snowboarding.

Connecting wishes Happy Birthday



To

[Tad Bartimus](#)

Stories of interest

[Rieder: Why reporters risk lives in hot zones like Syria](#)

It's hideousness of almost unimaginable dimensions.

Twice in two weeks, journalists guilty of nothing more than doing their jobs have been executed, beheaded on video by terrorists.

Covering combat has by definition always been risky business. But as the nature of war has changed, it has become dangerous beyond measure.

The latest victim murdered by the Islamic State was 31-year-old Steven Sotloff, a Floridian with a passion for the Middle East and a love of basketball and the movies of David Lynch. Sotloff, who had been freelancing for Time magazine and other publications, was kidnapped in Syria in August 2013. Video of his beheading was posted Tuesday. Sotloff's mother pleaded last week for his release, to no avail.

Writer Sherry Ricchiardi has long had a love for international reporting, particularly in the world's hot zones. Ricchiardi, who reported on the fighting in the Balkans for a number of publications, covered the foreign news beat for two decades for American Journalism Review, a magazine I used to edit. In that capacity she has interviewed scores of front-line war correspondents,

Ricchiardi, a former Indiana University journalism professor who has conducted workshops for international journalists around the globe, is shaken by the barbarity of the last two weeks. "In my lifetime I've never seen anything like this, parading two American journalists in orange jumpsuits for the world to see," she says. The messy butchery of the beheadings, as opposed to the clean cut of the guillotine, makes the atrocities even more atrocious, in her view.

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[Syllabus: OZY on War Reporting](#) (Latrice Davis)

The Islamic State (IS) on Tuesday said it had murdered another American journalist, Steven Sotloff, and again broadcast the killing online. We didn't need a reminder of how deadly war reporting can be, especially not so soon after the IS's murder of James Foley. We never need one.

Filing from the trenches has always been risky, if perhaps not as risky as it seems these days. Today's reporters might have flak jackets and malaria meds, but they face a litany of threats beyond the fathoming of the yellowest journalists. Consider: Armed groups like the IS treat journalist kidnappings as a revenue plan; broadcasting their murders is a recruiting tool. Their munitions are high-tech.

Covering state dissolution can be deadly, as shown by the death of longtime war correspondent Marie Colvin in 2012, in Homs, Syria. And many war correspondents these days are freelancers, gigging around dangerous places and entitled to little protection on the job. The conventional wisdom, such as it is, is that investing in war correspondence doesn't pay.

YELLOW JOURNALISM

But there was a time when war reporting sold newspapers. That may have started with the feud between William Randolph Hearst's New York Journal and Joseph Pulitzer's New York World in the late 19th century. Those papers reported - and often manufactured - all sorts of drama and death and hyperbole around the Spanish-American War.

It's hyperbole, too, to say the two media moguls started that war, but their papers stoked public passion for it. The PBS documentary *Crucible of Empire* is a fine account of that conflict, and the extant website is a trove of sources.

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[New New York Times editor on what his paper owes the reader](#)



In the wake of the videotaped beheadings of American journalists James Foley and Steven Sotloff at the hands of the jihadist group ISIS, New York Times executive editor Dean Baquet weighed in on a

debate that has loomed large as footage of the killings spread like wildfire across the web: to watch or not to watch.

It's a particularly tricky question for news professionals, who've had to weigh the value of informing the public about the details of these horrific deaths against the inclination, much encouraged on social media, to resist morbid curiosity.

Asked by Times media columnist David Carr whether Baquet himself had watched the videos, which have become a massive news story as ISIS militants continue to terrorize Iraq and Syria, where Foley and Sotloff were captured, Baquet said that he did not.

"Maybe I should have watched them, to be honest," said Baquet. "But I'm a human being, too. Those are painful things to watch."

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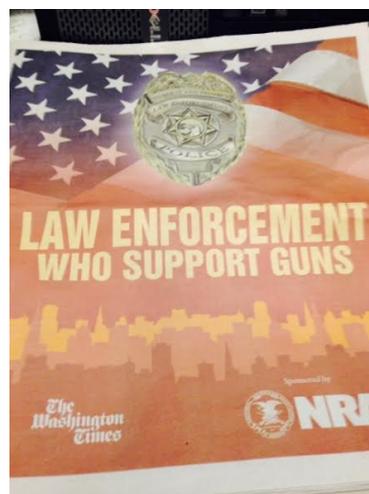
[Six things we learned about big news outlets from a report on editorial standards](#)

The Reuters Institute for the Study of Journalism came out with a hefty report earlier this week on developing editorial standards for journalism. "Accuracy, Independence and Impartiality: How legacy media and digital natives approach standards in the digital age," profiles media companies and describes challenges each were faced with and how they came to craft transparent guidelines for those situations.

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[Washington Times staffers contribute to special NRA pullout](#)

The Washington Times is a natural partner for the National Rifle Association. Its editorials run strongly in favor of gun rights, a tradition currently overseen by Opinion Editor David A. Keene, a former president of the NRA.



The Times's news coverage also pleases the mighty gun lobby, if a special pullout section dated Aug. 27 is any authority on the matter. The cover page of the section (pictured at right) announces that it's sponsored by the NRA, and a tagline on each page notes that it's "A Special Report Prepared by The Washington Times Advertising Department." Yet there's more than just ads in the section: Page 4 includes a story by Kelly Riddell, who covers national security for the Times; Page 8 has a story by David Sherfinski, who covers politics; and on Page 10 is a story by Jessica Chasmar, a continuous news reporter.

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AP Beat of the Week

When is a beat not just a beat but a blockbuster, a worldwide exclusive that has everyone crediting The Associated Press? When it's Jake Coyle's spectacular scoop about the entertainment world's equivalent of a royal wedding: The long-awaited nuptials of "Brangelina."

The word came at 7:30 a.m. last Thursday when Coyle, the AP's film writer, was at home helping his wife get their 2-year-old out of bed and dealing with a plumbing emergency. But the moment was two years _ and a lot of trust-building with a media-wary couple _ in the making.

It goes back to the 2012 Cannes Film Festival, when Coyle had his first interview with Brad Pitt, there promoting his movie "Killing Them Softly." He and Angelina Jolie, together by then for seven years, had gotten engaged only a month earlier. But the couple insisted they wouldn't actually marry until the nation's laws allowed all couples, including same-sex couples, to marry. A wedding just wasn't on the radar.

Instead, Pitt chatted about his roles, his production company and being a dad. The interview went well, and Pitt seemed to appreciate Coyle's professionalism. Over the next two years, more lengthy sit-downs

followed with Pitt, one of the most difficult-to-land interviews in Hollywood.

Pitt and Jolie don't have the same kind of publicity apparatus that many stars do, so in this case building a relationship with Pitt, himself, was important. The trust grew to the point that Jolie and her closest representative also began developing a relationship with Coyle.

In recent weeks, Coyle pushed for an interview with Jolie for AP's fall movie preview, and after a lot of back-and-forth, the two spoke early last week. The interview went well, and they talked about speaking again down the road, as her film, the upcoming WWII drama "Unbroken," could be an Oscar contender.

Then Jolie said something intriguing: The couple, she told Coyle, might soon have some news to share.

Over the next two days, Coyle kept following up. Then came the phone call Thursday morning from a representative of Jolie.

AP's story, which was accompanied by a mobile-friendly look at other celebrity weddings, was credited across all media, from The New York Times to People to the "Today" show. Even Reuters had to acknowledge the AP. Nobody could match it because nobody knew how to get in contact with Pitt, Jolie or anyone around them.

<http://bigstory.ap.org/article/angelina-jolie-and-brad-pitt-were-married-saturday-france-says-spokesman-couple>

The "Brangelina" marriage had been one of the biggest and most competitive entertainment stories of the decade _ a white whale to the entertainment media. AP got the beat because of the relationship of trust Coyle built with the couple and by developing sources no one else had.

In a celebrity world where such scoops often go to the highest bidder or are reported by rumor or paparazzi, Coyle's beat proved that having a reputation for good journalism trumps all when it really counts.

For his unparalleled beat, Coyle wins this week's \$500 prize.

The Last Word

[Are NYC Newsstands Nearing Oblivion?](#) (Bob Daugherty)

Don't look now, but the classic stand-alone New York City newsstand is fading fast. Over 1,500 independent newsstands flourished in New York in the 1950s, when the city craved newspapers and magazines, says Robert

Bookman, president of the New York City Newsstand Operators Association. Now 309 remain.

By law, operators can license no more than two outdoor newsstands. Originally the law was passed so that disabled veterans and handicapped people could own newsstands, and the law presumed they could only balance owning two at a time. Because of that limitation, owners can only reap a limited profit and can't grow or expand.

Now these businesses have morphed into an "excellent first-time entrepreneurial opportunity for a different group of have-nots: new immigrants from India and Pakistan," notes Mr. Bookman. Names of owners from a list of Department of Consumer Affairs' newsstand operators demonstrate his point: Chodhury, Das, Shah, Youssef, Patel, and Syed.



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