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## Connecting - August 31, 2017

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Thu, Aug 31, 2017 at 9:08 AM

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# Connecting

August 31, 2017

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Colleagues,

Good Thursday morning!

Today's issue brings you the sad news of the death of former AP photo editor **Michael Feldman**, who died Wednesday after a prolonged illness.

"I know he touched many of you over his career, having hired many of us and mentored many more," said **Denis Paquin**, AP acting photo director in a note to staff. "I'm certain you all hold fond memories of working either directly with him at the many events he organized or indirectly through his daily guidance with his passion for strong imagery."

Michael, a longtime Connecting colleague, started his career as a photographer working for United Press International in Philadelphia before moving to Brussels in 1985 to help launch the Reuters picture service. He joined the AP in New York in 1988 where over the year he held the positions of Senior Photo Editor, Deputy Director of International Photos and Deputy Director of Photography before retiring in 2008.



Michael Feldman, AP Photo/Pat Benic

A number of you wrote to share your memories of working with Michael. You are welcome to join them as we remember this wonderful colleague. Send along your remembrance today.

## ***Here's a way to help AP staff affected by Harvey***

**Mark Mittelstadt** ([Email](#)) invites Connecting readers wondering how they can help AP staff affected by Hurricane Harvey to consider donating to The Associated Press Emergency Relief Fund,

The fund was created in 2005 after Hurricane Katrina swept through New Orleans and neighboring areas. It was established as an independent 501(c)(3) charitable fund in order to receive heartfelt financial offers of help and to provide quick assistance to AP staffers and their families who have been adversely affected by conflict or natural disasters. Donations can be treated as charitable deductions on individual tax returns.

Help from the fund is meant to fill the gap beyond insurance or other assistance offered by the company. The fund was set up to aid not only employees and their families but also AP contractors and retirees.

After Katrina the fund made several grants, some for tens of thousands of dollars, to help AP staffers and others recover from extreme damage or loss from Katrina. Since then, the fund has been called on to help other cases of need, including rebuilding houses for staffers in Myanmar after a devastating cyclone and repairing and replacing cars for staff in Baghdad whose vehicles were destroyed by bombs.

It is possible to donate by PayPal, credit card or check at anytime throughout the year. For more information about the fund and how to donate [click here](#). For questions contact AP General Counsel Karen Kaiser at [kkaiser@ap.org](mailto:kkaiser@ap.org) or Director of Employee Benefits Susan Gilkey at [ssgilkey@ap.org](mailto:ssgilkey@ap.org).

Mark served as the first chair of a three-member board directing the fund upon its creation, then received some assistance as an AP contractor after his family was displaced from its New Jersey home for nine days as a result of Sandy.

**EDITOR'S NOTE:** Sign up for AP's daily newsletter showcasing our best all-formats reporting on Harvey and its aftermath by [clicking here](#).

Paul

## Michael Feldman dies at 70: 'The father of an entire generation of photographers'



**In this July 28, 1996 photo, Associated Press senior photo editor Michael Feldman works at the Summer Olympics in Atlanta. (AP Photo/Chuck Zoeller)**

PHILADELPHIA (AP) - Michael Feldman, a top photo editor whose 40-year career took him from the gritty streets of Philadelphia to major international sporting events including the Olympics and soccer's World Cup, died Wednesday. He was 70.

Feldman, who spent two decades as a photography news leader at The Associated Press before his 2008 retirement, died at his Philadelphia home, according to his son, Adam Feldman. He had suffered serious health problems in recent years.

Photographers remembered Feldman as a tough but kind editor who cared deeply about their well-being.

Feldman was "the father of an entire generation of photographers" - those who covered the war in Bosnia in the 1990s - said Jerome Delay, now the AP's chief photographer for Africa.

He recalled that Feldman once threatened to fire him for venturing into a front-line trench in Sarajevo, and then told him: "Great photo. Don't do it again."

"He never pushed us into things we didn't want to do, listened to us when we felt we could push the extra mile, and protected us from bullets and bosses," Delay said. "Fighting for the photographers, protecting them, and listening to them was Mike's trademark. And for that he is remembered and missed."

The Philadelphia native caught the photography bug as a young teenager, with his carpenter father helping him build a darkroom in their home.

Feldman worked as a staff photographer for United Press International in Philadelphia early in his career. Among other assignments, he covered the nation's bicentennial; a deadly 1978 standoff between police and the radical group MOVE; the assassination of mob boss Angelo Bruno; and Philadelphia's pro sports scene, aiming his lens at stars including the Philadelphia Phillies' Pete Rose and the 76ers' Julius Erving.

"Half my career was as a street shooter," he once wrote.

Feldman then headed overseas, working for Reuters in Brussels as a photo editor and photographer before joining the AP in 1988. He oversaw the news cooperative's international photo operation from London for more than a decade before returning to New York as senior photo editor for sports.

Feldman ended his career as AP's deputy director of photography, responsible for international news photo coverage and major sporting events.

"The one constant that I most admired was his attentiveness and concern, not only for the photos we produced but also the people who created those images," said longtime colleague Denis Paquin, AP's acting director of photography.

Friend and former AP photo manager Jim Collins recalled the scene at the 2002 Winter Olympics in Salt Lake City, where AP photographers from around the world had converged.

"As all the photographers would come in, you had Italians and Germans and French and Dutch and Japanese, they all knew Mike and they all greeted him so warmly with hugs. Sometimes he was pretty tough on them, but they all respected him, and it looked to me like there was a genuine love," said Collins, now the director of photography for NBC News. "It stayed with me a long time."

Feldman never stopped taking photos, concentrating on Philadelphia architecture, people in local parks and his own family. He got a new Leica a month before his

death.

"It was definitely his life's passion," Adam Feldman said.

Besides his son, Feldman is survived by his wife, Mary-Ann Feldman, and his mother, brother, daughter-in-law and a grandson.

[Click here](#) for a link to this story. Shared by Denis Paquin.

## Sharing memories of Michael Feldman

**Myron Belkind** ([Email](#)) - Michael Feldman was very special in many ways: as a photographer, a photo editor and director of AP's international photography for more than a decade from London.

He left his mark on many stories, including the coverage of the death of Princess Diana 20 years ago this week.

Above all, his greatest attribute was the admiration and respect that photographers around the world had for him. The tributes to Michael in the AP obituary should comfort his family and his professional colleagues who were privileged to know him.

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**Bob Daugherty** ([Email](#)) - There are many, many folks saddened by the passing of Michael Feldman. Count me among them. I will miss our frequent phone conversations. He often called when he sounded to me as though he was suffering. He never tired of talking cameras, the picture business and his garden. Michael never dwelled on his health problems. I once mentioned that I hadn't heard from him for a few days. He replied matter-of-factly, "Oh, I was in the hospital for a few days." As a photo supervisor, Michael cared deeply for the well-being of the photographers he sent on potentially dangerous assignments. He came to love London so much during his tenure there that I believe he held a dual citizenship. When he was a staff photographer for UPI I had to compete against him on occasion. He was formidable. In our last conversation, both of us reminisced on our good fortune to have been present at the golden age of photojournalism. At my age, it's tough losing friends. Godspeed Michael!

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**Brian Horton (Email)** - Michael Feldman, a photographer and photo editor for four decades for UPI, Reuters and The AP, has died. He battled several illnesses in his last years and passed away Wednesday at his home in Philadelphia. He would have celebrated his 71st birthday in a couple of weeks.

From late 1972 until the end of 1974 when I transferred to Cincinnati, Mike and I, representing UPI and AP, spent many hours side-by-side covering events in the Philadelphia area. Mike introduced this kid from Indiana to lox and bagels at a diner near the old Veterans' Stadium. And, I got to hear his daily rundown on what was right and wrong with the world, from his perspective. There was never a dull moment.

Years later, we would work closely together at the AP at Olympic Games and other events and I would remind him that I was in on his secrets of life and love.

During his tenure at the AP, Mike was known as a man with a gruff exterior but with a deep love of his staff and a passion for good pictures. There was no more fierce advocate for the network of far-flung photographers who reported to him. He fought for their pictures and fought for their safety and well-being.

"One of a kind" is a phrase that you hear often from people describing Mike.

On Facebook, there was an outpouring when news spread that Mike had died.

"I was very sad to learn of the death of the amazing, inimitable, wonderful and supremely talented Mike Feldman," former AP Director of Photography Santi Lyon wrote. "In 1991, when I left Reuters, he quickly found a job for me with the AP in Cairo and was a great mentor, coach and inspiration through many difficult and challenging assignments. He really was an amazing mentor for a whole generation of photographers. He understood like few others how to cover a story and who to send to get the best results."

Jerome Delay of the AP wrote, "Mike spent his management years trusting, supporting and protecting photographers in the field. He was a household name in the tight photojournalism community. He kept us going, trusted us, and screamed at us when necessary. He was family. He is family."

A former AP photo editor, Jolie Muller, wrote, "Mike Feldman fought harder than anyone I have ever known for photographers. He fought every day - several times a day (quite a few times with me) for what he knew to be right and sane. It is impossible to measure the impact of those fights. I believe with all my heart his fights saved lives."

Former AP photographer John McConnico wrote, "Fare thee well, Michael. So many things to so many people and we are forever grateful for your talent, your humility, but mostly for your friendship. One of the most honorable men any of us have had the good fortune to know."

Bernadette Tuazon, a former AP photo editor, summed up the feelings of many in a posting on Mike's Facebook page. "May it be life or journalism, I learned a lot from you."

From time to time, a photographer in the field would disagree with a desk decision or a staffing decision from management. Things would get heated, as sometimes happens. Mike would often step in and take the heat so the photographer in the field would only have to be concerned with making pictures. It was his way.

Mike got his start in the early 70's as UPI's lone staff photographer in Philadelphia, where he grew up. The UPI job was an uphill battle as the AP had a photo editor and three photographers covering the city. But, Mike won more than his share, loving the competition and especially enjoying rubbing it in when he scored in the locals or in the New York Times.

During his time in Philadelphia, he covered news and sports assignments around the city, nationally and internationally for UPI. His coverage credits included the 1978 MOVE shootout, the Philadelphia mob wars, the Ali-Frazier heavyweight bout in Zaire, several World Series, the 1980 Moscow Olympics and the everyday of Phillies, Sixers and Eagles games.

When Reuters bought up the UPI photo operation, Michael was among the UPI staffers who were hired. He was assigned to Brussels, helping to lead that agency's European operation.

In 1988, Mike came to the AP in London to oversee coverage in Europe and Africa. He was there for more than a decade before moving to New York to lead the AP's sports photo coverage.

There were few top international news and sports assignments in those years that Mike wasn't part of.

The Brussels and London postings were perfect for Mike. He fashioned himself as quite the expert on wine and on history and loved living in the cosmopolitan settings. He'd look up from his desk at an Olympics and, out of nowhere, remind you that today was an anniversary of some obscure battle during the French Revolution. Or, he'd quote some line in French that usually would leave you with your head shaking. Then, back to work.

After retirement in 2008, having risen to the rank of Deputy Director of Photography at the AP, Mike moved back to Philadelphia and proudly shared pictures from his walking trips through the city on Facebook.

There is no one who had the kind of impact Mike had on the three biggest photo agencies of our time - AP, UPI, Reuters. He kept in touch with photographers from throughout his career in his retirement and had begun digitizing some of his early work and posting it to Flickr. He never lost his passion for photography and had, just a few weeks ago, bought a new Leica for future excursions.

I can only hope that his wife, Mary-Ann, and his son, Adam, know how deeply the love for Mike ran through the photography community. He will be missed.

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**Santiago Lyon (Email)** - I was very sad to learn of the death of the amazing, inimitable, wonderful and supremely talented Mike Feldman.

I first met Mike in Madrid in 1985 during Reagan's trip to Europe when he was with UPI just after Reuters bought UPI's international photo service. I was the 18-year-old office stringer and gofer, fetching sandwiches and coffee while trying to learn a few things from the visiting WH travel crew. We took a liking to each other and he later became my boss at Reuters from his Brussels base. He trusted me - and I him - and we would speak almost every day about the workings of Reuters, the coverage and all the various internal machinations.

In 1991 when I left Reuters he quickly found a job for me with the AP in Cairo and was a great mentor, coach and inspiration through many difficult and challenging assignments. He really was an amazing mentor for a whole generation of photographers.

He understood like few others how to cover a story and who to send to get the best results.

When he left AP London to return to AP NY, photographers from around the world came to wish him well, at their own expense.

He was a keen history buff and loved to regale us with tales of momentous world events.

Years later, the single condition I made before becoming AP's Director of Photography in 2003 was that he be my deputy, which he became, along with J. David Ake.

Mike was my professional godfather and a good friend, although in recent years we didn't see each other very frequently.

My mind is flooding with memories and emotions and gratitude for all he taught us.

A great guy and a unique character.

Godspeed Mike, may you rest in peace.

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**Amy Sancetta** ([Email](#)) - I'll always think of Mike as a terrific photographer and a consummate journalist. As a photographer, you knew he'd always have the picture. As an editor, he had the ability to read through a story or event and see just what needed to be done, with keen insight and without pretense or bias.

While I feel so fortunate to have worked under him, I feel even more so to have competed against him when I was a rookie AP photographer in Philadelphia and he was the established UPI staffer.

The competition between the two agencies was still fierce in the early '80s. AP had four staff photographers to Mike as the only UPI shooter, but it didn't really matter because he was always spot on. Those were still the days of accepted trickery as a way to get a leg up on the competition.

This is my favorite story of competing against Michael: He and I were both covering a Sixers game at the old Philadelphia Spectrum. We both had darkrooms in the

now-gone Veterans Stadium, which was across a large parking lot and a multiple lane roadway. Once inside Veterans, there was only one way up to our fourth-floor darkrooms - a remarkably slow elevator right across from the security office. Mike and I kept an eye on each other across the court, seeing when the other made the break for the darkroom to try to get that early East Coast photo on the wire first. The first vertical action from an East Coast game had a good chance of being the sports cover of the New York Times.

I waited till the very end of a time-out and saw Mike looking down, so I leapt up, quick-stepped it outside and across the parking lot and Pattison Avenue. I knew Mike had seen me but I had a bit of a lead on him. I got across the street and into the stadium and the elevator, banging on the close-door button. As the elevator doors came together, I could see a panting Michael just reaching the spot, but it was too late.

When I finally stepped out onto the 4<sup>th</sup> floor, I reached back inside the elevator and hit the buttons for the 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> floors to ensure a slow trip down to pick up what I knew would be a fuming Mike. I was in the darkroom with my film well into the soup when I heard Mike next door, crashing into his darkroom and cursing me out.

It makes me smile even now. We both finished moving out one AMer and one PMer close to the same time, so we walked out of the stadium together. He told me I got him that night and gave me a friendly slap on the shoulder. I knew he'd get me back the next time.

As an editor, Mike never held our rivalry against me. He entrusted me with assignments around the globe, and was always there to offer thoughtful advice. He was one special man.

Thank you Mike, for all of it.

## **Birds-eye view of flooded Houston captures Harvey's totality**



**By PAUL J. WEBER**

**The Associated Press**

Flying over the Houston area most days is a postcard of America: crisscrossing highways, skyscrapers, hulking shopping plazas, oil refineries, big houses, cattle pastures. Then there's the view after Harvey.

"I had an idea, but once you can get up there and actually physically see it, the water is never-ending," said David Phillip, an Associated Press photographer who has called Houston home for two decades.

Phillip got a bird's-eye view this week after Harvey dumped more than 50 inches (127 centimeters) of rain in and around the nation's fourth-largest city. His photographs show rows of suburban streets turned into canals and brownish floodwaters creeping up to rooftops. In one photo, a mansion's long cul-de-sac driveway resembles a drawbridge over a moat.

Phillip was taken aback by water submerging the Interstate 69 bridge over the San Jacinto River.

"It makes you pause and think about it. This is my home. It has been for 20 years. It's tough to see your friends and neighbors and people in the community go through that," he said.

Phillip hasn't stopped often since Harvey made landfall Friday night. He started in Galveston and by Sunday was driving the wrong way down Houston's flooded Interstate 610, normally one of the busiest sections of highways in the U.S. Later he was on board a rescue boat when it struck something, flipping him backward and out of the boat.

The propeller got his leg before Phillip was pulled from the water, leaving a bruise. He lost his glasses and ruined a camera lens.

Phillip, who is 51, is no stranger to photographing major storms, including Hurricane Katrina in 2005. As the water from Harvey recedes he sees familiar devastation. "Everything, generally, 4 feet down is taken out of every house." Streets in Houston are now becoming lined with couches, hardwood flooring, baseboards and pianos.

He called covering Harvey more personal than previous storm assignments. Phillip said Wednesday was his first day he could travel the roads freely again, and in the neighborhood of Meyerland, he found homeowners tearing out drywall and trying to salvage belongings.

"People have had to break windows of neighbors' homes to get to their second floor while swimming through floodwaters. Crawled through windows. Swam to be picked up," Phillip said. "Everybody has a survival story."

[Click here](#) for link to this story.

## On the Indy Star's cartoon version of AP Houston photo



**Kevin Noblet (Email)** - On the face of it, I can understand the criticism in Wednesday's Connecting of Gary Varvel's cartoon version of an AP Photo showing a woman and child being rescued in the Houston flooding. A police SWAT officer is carrying her to safety, and the cartoon removes any indication that he's a policeman.



But this is not the liberal "MSM" at work, denying the police deserved credit. Varvel is, in his own words on his Twitter profile, a conservative Christian, and a quick review of his record as a cartoonist and a journalist seems to reflect that. I don't know what his intentions were in presenting the image the way he did--maybe he wanted to simplify it to show only a white man aiding a woman and child of color.

It shows the fallacy of thinking of traditional news organizations and those who work for them as some kind of unified movement with a specific agenda. That's how the right wing want them portrayed, and it always surprises me when a journalist buys into that.

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**Dave Tomlin (Email)** - Re the objection to the Star cartoon, it's a sad hallmark of our political culture that so many of us are on perpetual high alert for reinforcement of our standing grievances. I'm quite sure the cartoonist is as grateful as we all are for the bravery of first responders but chose instead to use that strong image to make a larger point about how our everyday differences disappear when disaster strikes. Or so he hopes.

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**Doug Fisher (Email)** - an excerpt from his [blog](#) with the title: Our media paranoia runneth over:

OK, we've officially gone bonkers.

Yes, cartoonists are supposed to provoke strong reactions. But to accuse Varvel of "sanitizing" the photo with his editorial cartoon? Artists simplify for a reason -- to make a point. Should Varvel have put "SWAT" or "POLICE" on the cap? (That wasn't on the original that I can see, though it's hard to make out what is there.) Perhaps, but then can't it be argued that would marginalize EMS, firefighters, and all the volunteer rescuers who have headed to the area to help?

Varvel's interpretation celebrates the idea that all of humanity, no matter or race, our occupation or our political persuasion, pulls together in times of such crisis.

He didn't put the person standing in the back in either? Should all the other rescuers be annoyed? He didn't put the submerged car in either - should the automakers be pissed? He didn't put the highway in. Should the road builders be ticked off?

We have become paranoid -- looking for a bogeyman and perceived grievances under every (media) rock.

This writer, and others, apparently, who share his views, have tried to take what I consider a noble image, both the original and Varvel's, and turn it into yet another point of divisiveness. Fortunately, I think Varvel's will prevail.

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**Charlie Arbogast** ([Email](#)) - The cartoon was an interesting story. In my eye, he even changed the Asian woman to African-American. Look at the hair change.

## On the CNN interview with Houston storm victim

**Mike Holmes** ([Email](#)) - In my career, I covered almost every kind of natural disaster except an earthquake. That included wildfires, floods, blizzards, tornadoes and a hurricane.

I always tried to ask permission before interviewing victims -- "Could I talk to you for a few minutes?" -- and generally found people to be receptive. Sometimes, they were even eager to talk.

It also helped to visit with them without a notepad or tape recorder initially. Once they understood that you were genuinely interested in hearing their stories, they were almost always happy to tell you what they'd been through.

If they were reluctant, though, I respected that. Sometimes, I'd leave my card with them and ask them to contact me if they changed their minds or wanted to visit at a later date. That could lead to some pretty good follow up stories.

Mike shares [this link](#) to a story in The Washington Post.

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**Mark Mittelstadt (Email)** - Video of the mother rescued from Harvey's flooding cursing out CNN reporter Rosa Flores immediately brought to mind a similar experience early in my journalism career.

Working as a reporter for The Record of Cedar Falls, Iowa, in the late 1970s, we received word the fire department was responding to a report of two women trapped by river flooding in a park just north of the city. The women had been watching the dirty flood water rushing by, unaware it was rising behind them. By the time they became aware of it, they were trapped and ended up having to cling to trees. Someone else heard their cries and called police.

I arrived as the fire department waited for word from crew members who had taken a boat down a flooded road to find the women and bring them back to dry land. In roughly 15 minutes they returned with the pair.

I waited patiently as authorities talked to the young women and checked their condition. Eventually they finished and I slowly walked up to one of them. "Hello, ma'm, I'm Mark Mittelstadt from The Record and I was just wondering if you could tell me ...?" The woman cut me off angrily, screaming something to the effect she had just been in a flood and this reporter wanted to know what happened. There may have been a curse word or two. She walked away with the other woman, and I guessed they probably were not going to talk at that moment.

Opportunity blown.

In hindsight, I think I may have been too direct. As I learned some time later from a trauma expert, it can help to show empathy and sympathy to victims and to give

them a chance to respond before saying anything more. I may have helped my case to first comment how fortunate she was with the water rising so quickly that they got out of there and ask her how she was doing now.

She still may not have wanted to talk. She still may have blown up and walked away. But I think I could have handled it differently.

## On the death of Princess Diana 20 years ago

**Editor's Note:** Myron Belkind, who was London bureau chief from 1980 to 2001, a period that spanned the era of Princess Diana, provides this recollection of how the AP covered her death 20 years ago today.

**Myron Belkind (Email)** - The news that Princess Diana had been injured in a car crash in Paris arrived in London a little before midnight on the evening of Saturday, Aug. 30, 1997.

The initial reports indicated she may have suffered only lacerations on her legs, but that seemed incredulous considering that the driver, Henri Paul, and her companion, Dodi Fayed, were both killed and the bodyguard, Trevor Rees-Jones, had been critically injured.

In London, the bureau began preparations for what seemed could be the unimaginable.

Staffers put together a package of stories:



Audrey Woods, who often wrote about the royals, updated her most recent profile of Diana and had it ready when the news came about 4 a.m. London time that Diana had died.

Maureen Johnson wove together breaking news developments from London.

Edith Lederer wrote a story about Diana's "Summer Romance" with Dodi Fayed, the son of Mohamed Al-Fayed, the owner of Harrods department store and the Ritz

Hotel in Paris.

And the London bureau was fortunate to have two strong desk editors: Bob Barr, the news editor, and Kristin Gazlay, who had arrived in London to prepare for her new assignment as Bob's successor. Special Correspondent Mort Rosenblum flew in to do many "color stories."

The death of Diana was a culmination of coverage of her from the months leading up to her marriage to Prince Charles at St. Paul's Cathedral on July 31, 1981; the birth of their two children, Princes William in 1982 and Harry in 1984 and their divorce on Aug. 28, 1996.

Her death began nonstop, round-the-clock coverage in London until her funeral in Westminster Abbey on Saturday, Sept. 6, and her burial later that day at Althorp, the estate of the Spencer family.

It was a momentous seven days, with crowds spontaneously placing flowers in her memory outside Buckingham Palace and Kensington Palace, where Diana had lived; with the Queen making a dramatic broadcast on the eve of the funeral to pay tribute to Diana, and then hundreds of thousands of persons gathering on Hyde Park to witness the live broadcast of the funeral, a fitting setting to honor the memory of the "People's Princess," as Prime Minister Tony Blair had described her in a tribute just hours after she had died.

It was a story that brought out the best of the AP, with scores of reporters, photographers, and editors in Paris, London and New York working to ensure that coverage of the death of Diana was, as Paul Stevens said in Connecting on Wednesday, "comprehensive, compassionate, nuanced, elegant and, above all else, accurate."

Thank you to all the AP staffers who worked so professionally on the story. I could not list everyone in this note, but want you to know that 20 years later, your contributions to one of the biggest stories many of us covered in our careers are still respected for their high professional standards.

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**Robert Meyers (Email)** - On Saturday, Aug. 30, 1997, I was working the late shift at the two-month old State Photo Center in Washington. It was a slow news and sports night and to fill the time I had logged into the London system where I could read stories from the European wire, messages and notes.

My wife and daughters had arrived from London less than two weeks before and they were at an old friend's house in Bethesda, Maryland, where I would join them

when my shift was over. I had arrived for the opening of the State Photo Center June 28, with only two weeks notice of a transfer after 11 years on the London Photo Desk.

I remember seeing the message come over the system that Paris had closed. I saw the London Photo closer, but within the hour, there was an alert that the Princess of Wales was reported to have been hurt in a car crash in Paris. I called New York Photos to make sure they knew about it because London and Paris were closed. The editor I spoke to didn't believe me at first because it wasn't on the news yet, but promised to check it out.

Before long, I called my wife about it and the happiness of a holiday weekend was plunged into sorrow. My London born girls, aged 6 & 8, loved the princess.

The news broke before midnight on the East Coast, but it wasn't until 2 a.m. or so when the news of her death was reported. I had a couple of regularly scheduled days off to help them process. We wanted to go back to London to mourn but with school starting the following week that was not possible. My wife and daughters went to a memorial service at the National Cathedral while I was at work and as Brits they were interviewed by local media. I wanted to back to London to help report the story. As someone who knew the London desk operation perfectly, and a lot about how British press operated and London itself, it would seem I would have been a logical choice. For two years I had run the London desk managing the royal pool coverage. I didn't push myself for the assignment because my first priority was to help my family transition in a major life change. Some editors from the New York desk and photographers did go. I remember one photographer telling me how they all had to buy new expensive suits for required dress for their assignments.

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## **AP Was There: A sea of tears for Princess Diana's funeral**



**In this Sept.6, 1997, file photo, soldiers of the Welsh Guards carry the casket containing the body of Diana, Princess of Wales, into Westminster Abbey in London. It has been 20 years since the death of Princess Diana in a car crash in Paris and the outpouring of grief that followed the death of the "people's princess." (AP Photo/Peter Dejong, File)**

**By MAUREEN JOHNSON**

LONDON (AP) - Princess Diana's funeral, held less than a week after her shocking death in a high-speed Paris car crash, drew more than a million people to London. Millions more watched on TV.

Nearly two decades after its original publication, The Associated Press is making available correspondent Maureen Johnson's Sept. 6, 1997, report on the event.

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With timeless splendor, a sea of tears and a brother's rage, Britain bade farewell today to its "Queen of Hearts," a million mourners or more seeing Diana, Princess of Wales, to her final rest after a life of golden days, heartache and too few years.

"All over the world she was a symbol of selfless humanity," said her brother, Charles.

But the ninth Earl Spencer was bitter, too, in his eulogy from the pulpit of Westminster Abbey, taking aim at a gossip-hungry press that may have contributed to Diana's death, and vowing to keep the royal family from smothering her sons in "duty and tradition."

Hushed throngs strained to see the stately procession bearing Diana's coffin to the abbey funeral, as it passed at "dead march" step through corridors of humanity massed in central London to bid godspeed to the much-loved but star-crossed princess.

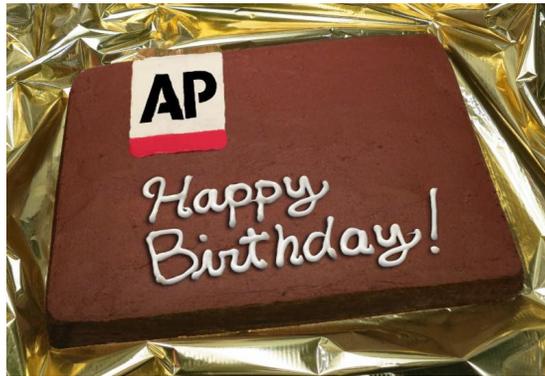
Read more [here](#).

## Where Lew Ferguson's career in journalism got its start



**Lew Ferguson got his start in journalism in the 1950s at his hometown daily, the Ponca City News. On Wednesday, friends and family gathered in the Oklahoma community to honor the longtime AP Topeka correspondent at graveside services. Representing all of his AP colleagues at the services were John Hanna, who succeeded Lew as Topeka correspondent; Barry Massey, who moved from Topeka newsman to Washington regional and then Santa Fe correspondent; Lindel Hutson, former Oklahoma City chief of bureau, and Paul and Linda Stevens. A memorial service for Lew will be held in late September or early October in Topeka.**

# Connecting wishes Happy Birthday



To

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## Welcome to Connecting



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## Stories of interest

***Free Your Mind: Will the Associated Press change how we talk about drugs?*** (USC Annenberg Center for Health Journalism)

By WILLIAM HEISEL

Earlier this summer, I sent a note around to my team that the way we talk about drugs and drug use needs to change.

It was prompted by two things. A conversation with a friend about declining -- but persistent -- use of the "r word" when talking about people with genetic disorders such as Down syndrome. And a decision by the Associated Press to update its guidelines for reporters and other writers in how we describe addiction.

My thought was simple. If most of us can agree that the "r word" is offensive and never to be used when writing about health care and health policy, can't we agree on a new way of writing and talking about addictive drugs?

The AP Stylebook changes are big step toward that goal:

Avoid words like alcoholic, addict, user, and abuser unless they are in quotations or names of organizations, such as Alcoholics Anonymous. ... Instead, choose phrasing like 'he was addicted, people with heroin addiction, or he used drugs.'

Read more [here](#). Shared by Ralph Gage.

## The Final Word

***Brakes, check! Flaps, check! Cheetos, check!***



**In continuing The Final Word's pilot theme of Wednesday - Next time you board a plane and peer in the cockpit and see this pilot, be sure to leave him a bag of Cheetos if you expect a smooth ride. Grandson Brennan at the controls with dad in the right seat en route to viewing the solar eclipse at the Marshall,**

**Missouri, airport. Next eclipse, Brennan promises to take grandpa to the nearest viewing.**

## **Today in History - August 31, 2017**



**By The Associated Press**

Today is Thursday, Aug. 31, the 243rd day of 2017. There are 122 days left in the year.

### **Today's Highlight in History:**

On August 31, 1997, Prince Charles brought Princess Diana home for the last time, escorting the body of his former wife to a Britain that was shocked, grief-stricken and angered by her death in a Paris traffic accident earlier that day.

### **On this date:**

In 1867, French poet Charles Baudelaire, 46, died in Paris.

In 1886, an earthquake with an estimated magnitude of 7.3 devastated Charleston, South Carolina, killing at least 60 people, according to the U.S. Geological Survey.

In 1916, the musical revue "The Big Show," featuring the song "Poor Butterfly" by Raymond Hubbell and John Golden, opened at New York's Hippodrome.

In 1939, the first issue of Marvel Comics, featuring the Human Torch, was published by Timely Publications in New York.

In 1941, the radio program "The Great Gildersleeve," a spinoff from "Fibber McGee and Molly" starring Harold Peary, debuted on NBC.

In 1954, Hurricane Carol hit the northeastern Atlantic states; Connecticut, Rhode Island and part of Massachusetts bore the brunt of the storm, which resulted in some 70 deaths.

In 1965, the U.S. House of Representatives joined the Senate in voting to establish the U.S. Department of Housing and Urban Development.

In 1972, at the Munich Summer Olympics, American swimmer Mark Spitz won his fourth and fifth gold medals in the 100-meter butterfly and 800-meter freestyle relay; Soviet gymnast Olga Korbut won gold medals in floor exercise and the balance beam.

In 1986, 82 people were killed when an Aeromexico jetliner and a small private plane collided over Cerritos, California. The Soviet passenger ship Admiral Nakhimov collided with a merchant vessel in the Black Sea, causing both to sink; up to 448 people reportedly died.

In 1987, the Michael Jackson album "Bad" was released by Epic Records.

In 1991, Uzbekistan (ooz-bek-ih-STAHN') and Kyrgyzstan (keer-gih-STAHN') declared their independence, raising to ten the number of republics seeking to secede from the Soviet Union.

In 1992, white separatist Randy Weaver surrendered to authorities in Naples, Idaho, ending an 11-day siege by federal agents that had claimed the lives of Weaver's wife, son and a deputy U.S. marshal. (Weaver was acquitted of murder and all other charges in connection with the confrontation; he was convicted of failing to appear

for trial on firearms charges and was sentenced to 18 months in prison but given credit for 14 months he'd already served.)

Ten years ago: President George W. Bush met privately at the Pentagon with the Joint Chiefs of Staff, who conveyed their concern about a growing strain on troops and their families from long and repeated combat tours in Iraq. President Bush announced a set of modest proposals to deal with an alarming rise in mortgage defaults. Mike Nifong, the disgraced former district attorney of Durham County, North Carolina, was sentenced to a day in jail after being held in criminal contempt of court for lying to a judge when pursuing rape charges against three falsely accused Duke University lacrosse players.

Five years ago: In a speech to an annual Federal Reserve conference in Jackson Hole, Wyoming, Chairman Ben Bernanke sent a clear message that the Fed would do more to help the still-struggling U.S. economy, but did not specify exactly what, or when. Writer Richard Bach, author of "Jonathan Livingston Seagull," was seriously hurt after his small plane went down in Washington state.

One year ago: On Mexican soil for the first time as the Republican presidential nominee, a firm, but measured Donald Trump defended the right of the United States to build a massive border wall along its southern flank, standing up for the centerpiece of his immigration plan during a joint press conference with Mexican President Enrique Pena Nieto. The first commercial flight between the United States and Cuba in more than a half century, a JetBlue Airbus A320, landed in the central city of Santa Clara, re-establishing regular air service severed at the height of the Cold War. Brazil's Senate voted to remove President Dilma Rousseff from office (Rousseff was accused of breaking fiscal laws in her management of the federal budget).

Today's Birthdays: Japanese monster movie actor Katsumi Tezuka ("Godzilla") is 105. Baseball Hall of Famer Frank Robinson is 82. Actor Warren Berlinger is 80. Rock musician Jerry Allison (Buddy Holly and the Crickets) is 78. Actor Jack Thompson is 77. Violinist Itzhak Perlman is 72. Singer Van Morrison is 72. Rock musician Rudolf Schenker (The Scorpions) is 69. Actor Richard Gere is 68. Actor Stephen Henderson is 68. Olympic gold medal track and field athlete Edwin Moses is 62. Rock singer Glenn Tilbrook (Squeeze) is 60. Rock musician Gina Schock (The Go-Go's) is 60. Singer Tony DeFranco (The DeFranco Family) is 58. Rhythm-and-blues musician Larry Waddell (Mint Condition) is 54. Actor Jaime P. Gomez is 52. Baseball pitcher Hideo Nomo is 49. Rock musician Jeff Russo (Tonic) is 48. Singer-composer Deborah Gibson is 47. Rock musician Greg Richling (Wallflowers) is 47. Actor Zack Ward is 47. Golfer Pádraig Harrington is 46. Actor Chris Tucker is 45. Actress Sara Ramirez is 42. Rhythm-and-blues singer Tamara (Trina & Tamara) is 40.

***Thought for Today: "Fashion can be bought. Style one must possess." - Edna Woolman Chase, American fashion editor (1877-1957).***

## Got a story or photos to share?



Got a story to share? A favorite memory of your AP days? Don't keep them to yourself. Share with your colleagues by sending to Ye Olde Connecting Editor. And don't forget to include photos!

Here are some suggestions:

- **Second chapters** - You finished a great career. Now tell us about your second (and third and fourth?) chapters of life.
- **Spousal support** - How your spouse helped in supporting your work during your AP career.
- **My most unusual story** - tell us about an unusual, off the wall story that you covered.
- **"A silly mistake that you make"** - a chance to 'fess up with a memorable mistake in your journalistic career.
- **Multigenerational AP families** - profiles of families whose service spanned two or more generations.
- **Volunteering** - benefit your colleagues by sharing volunteer stories - with ideas on such work they can do themselves.
- **First job** - How did you get your first job in journalism?
- **Connecting "selfies"** - a word and photo self-profile of you and your career, and what you are doing today. Both for new members and those who have been with us a while.
- **Most unusual** place a story assignment took you.

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