



Paul Shane <pjshane@gmail.com>

Connecting - April 23, 2018

Paul Stevens <paulstevens46@gmail.com>
Reply-To: paulstevens46@gmail.com
To: pjshane@gmail.com

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Connecting

April 23, 2018

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Colleagues,

Good Monday morning - here's to the start of a new week!

Connecting's Monday Q-and-A series this week is a two-fer.

It focuses on two people who have distinguished themselves in journalism as two of the best who have worked for Associated Press Photos - **Claudia DiMartino** and

Hal Buell. Not to mention, two of the finest contributors to our newsletter.

Their recollections of their careers exude AP history and I hope you will enjoy.

I look forward to hearing from you this week with your contributions.

Good day!

Paul

Monday Q-and-A:
Claudia DiMartino, Hal Buell

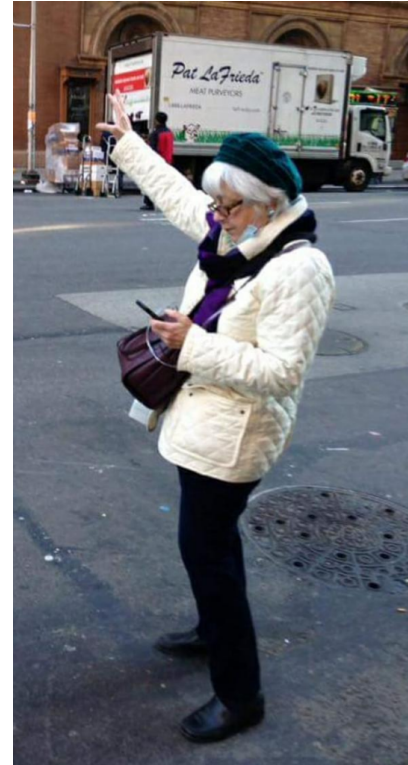


What are you doing these days?

Claudia and I enjoy the retired life. We frequent the theater monthly in NY City, a 40-minute drive from our Queens condo. We also spend time in the city at dinner sessions with friends, an occasional visit to AP headquarters, and occasional book launches sponsored by my publisher or others. Claudia's mother died recently and we, mostly Claudia, spend time with her dad. She is also an active volunteer with LIVE ON NEW YORK, an organization that seeks organ donors. Her volunteerism is part of her payback for the lung transplant she received three years ago. She is a devoted member of her monthly book club. I was in California recently visiting my daughter, who is Communications Director at the Earth School at Stanford University. Claudia and I have been active with the Eddie Adams Workshop, though that is not new, but goes back to the EAW beginning in 1988. Since retiring in 1987 I have written or produced a series of books copiously illustrated with photography.

How did you get your first job with the AP?

Claudia - I was a high school English teacher in New York before coming to the AP in 1981. I was happy teaching but felt the pay would not sustain me, so I looked for something else exciting, and better paying. Admittedly, working for the AP does not put you on track to great wealth, but oh the opportunity to experience the world! Joan Kearney, the head of the photo archive and a former teacher hired me for the photo library. From time to time photo librarians filled in on the NY photo desk. I aggressively sought that opportunity and soon won a permanent spot on the desk. After a time, I was a day editor and experienced the work on each desk: swing, regional, national monitor, TV, assignment and occasionally, supervisor and foreign. I decided I wanted to invest myself in the regional desk and was glad to find a regular place there.



Hal - After I obtained a Master's Degree at Medill School of Journalism, the US Army sent me to photo school (great time, I had taught photography in graduate school), and then to Tokyo where I worked at Stars&Stripes, wrote some stories and did Signal Corps assignments. One of three S&S guys worked four hours a night at the AP Tokyo bureau rewriting incoming copy from Southeast Asia and from Kyodo's English language service. After discharge I applied at AP Chicago and was assigned as a general reporter, but soon had a permanent assignment as a radio writer, doing the Illinois hourly splits. And made it known to Al Resch, then AP photo boss, that I was interested in a photo editor's slot, although everybody in those days wanted to be a photographer. Result: I was transferred to the NY photo desk within a year to edit.

Who hired you?

Hal - Al Orton, legendary Chicago COB, hired me thanks in part to a recommendation from Bob Eunson, who was then COB in Tokyo.

Claudia - Joan Kearney, Head of the AP photo archive.

What were your first days like?

Hal - Writing radio was an eye opener. Among my duties, taking dictation from the Chicago commodities market. To this day I do not know the difference between "canners" and "tanners". Greatest lesson learned came the day I dropped the Peoria butter and eggs report from the 1pm split in favor of a triple murder in Rock Island.

Every radio station in Illinois called the bureau and we had to drop off the main broadcast wire to send the Peoria report. Lesson learned. I got my first street experience covering a midnight cop shootout that killed three burglars on the 12th floor - a safe was located there -- of a Chicago Department store. Got three hours overtime for that. There was a great bunch of seasoned staffers in Chicago in those days; the atmosphere breathed AP Wire Service. One Saturday night I pulled the sports assignment, which included a wrap-up of Big 10 baseball standings. I wrote a couple of graphs on each game provided by local stringers, then had to calculate the standings and other percentages using a slide rule. No calculators in those days. I turned the story in to night editor Tom Branagan, he read it over, looked at me and said, "Good...if true!" True in his eyes was probably a miracle considering my lack of sports experience.

Claudia - Unlike Hal I did not go to college to study journalism. I was an English and Education major and got my Masters in English Literature. The photo library was my way into photography and news. I worked in our community library through high school and college from shelving books to becoming a para-professional reference librarian. I went to AP retrieving and returning negs to their manila folders in floor-to-ceiling metal filing cabinets. The photo library work wasn't quite the same as researching questions for the public. Still, I looked forward to calls from AP members for a selection of photos on a particular topic. The staff in the photo library was generous with their help and I think they were glad to have another pair of hands on the job. I got to know the folks on the photo desk and Jack Schwadel was kind enough to suggest that I get myself a camera and start shooting. That way I would learn the lingo and develop an eye. He said if I aspired to working on the photo desk, it would help me communicate with the photographers and, of course, he was right. Hal opened his collection of photo books to me so I could learn the history and iconic images of our business. A year later I made the transition from the photo library to the photo desk where Grant Lamos gave me the opportunity to do the baseball headshot package, my first real photo-editing job.

What were your different past jobs in the AP, in order?

Hal - So I was a stringer in Tokyo, radio writer in Chicago, New York photo desk, Asia Photo editor in Tokyo, Special Projects Editor in NY, Executive Newsphoto Editor after Al Resch retired and finally full time working with the transfer of AP photos from analog to digital. Every assignment had its pleasures. Tokyo was a hot corner in those years (1959-1964) and we were involved in all manner of news in Southeast Asia, even the Olympics in Rome (1960) and of course the early years of the Vietnam War. It would take thousands of words to record it all.

Claudia - I worked every job on the photo desk and vied for positions on special assignments like a Prize Fight in Atlantic City and two political conventions. I enjoyed the responsibilities of the Regional Desk. I visited all the major bureaus so I could get acquainted with the photographers, news editors and bureau chiefs.



At the same time I was learning the ropes of wire service photo editing, the first use of an electronic darkroom came along and was a vital tool for the regional desk. AP was soon transitioning from analog to digital delivery, of which I was very interested. When visitors came to see the only electronic darkroom active in daily wire service application they often were paired with me to see how we handle pictures in this brave new world.

This grew into presentations at AP state meetings and newspaper conventions. Finally, when we were ready to make the installations in member newsrooms, I scheduled a team of about a dozen crackerjack AP photo editors and photographers. We visited every photo member in the U.S. to train local staff how to integrate the digital picture service in their operations and shepherd photos from a computer screen to press run.

Describe briefly what you did with each?

Hal -- Radio writing and working on the NY photo desk were well-known assignments watching over the wire (News and Photo) and making certain AP was on top of the news. I wrote captions, edited film, prepared picture files for international distribution and arranged photographer pickups, set printing priorities with the darkroom.

Tokyo was challenging. In the post-Korean War years, the Tokyo assignment was basically a photographer's billet. Later the post-colonial era of the mid to late 50s and into the 60s brought major Asia news to front pages. Thanks to the work of a talented Japanese staff and welcome assistance from AP correspondents in the bureaus we opened several transmitting sites (Bangkok, Saigon, New Guinea, Rangoon among them) with AP owned equipment, and scored several major beats. We attempted, with only some success, to develop photo distribution in SEAsia. Coverage was our major task along with caring for the lucrative Japanese newspaper market.

When transferred back to New York I worked at improving coordination with word side, illustrating more workup stories with original staff photography. As a recent arrival from Asia I became the NY photo guy on Vietnam and worked closely with Horst Faas on the distribution of Vietnam's remarkable photo coverage. It was really a case of applying attention to a part of AP that sometimes got sidetracked because of the terrific load of news coverage. The mid to late 60s was a hot period...war, civil rights, elections, assassinations, Vietnam War, changing life styles and new cultural attitudes were major news.

There has been a run of stories lately reviewing 1968. That was the year Al Resch retired and I succeeded him. The '68 story has been told in detail elsewhere but I

can testify that AP was busy. Photo coverage was complicated by the fact that our technology dated back to the '30s while at the same time news wires picked up speed and increased story volume. And early 1969 brought the first and only union strike in AP history.

The greatest assignment of all involved AP's plan to transfer wire service photography from analog to digital. It was a revolution. It changed the way AP photo operated and the way member newsrooms handled news photos, their own and AP wire photos. It was also a project that only AP teamwork could manage requiring input, knowledge and hard work from photo, communications, membership, treasurer's office and into the final approval chop from Lou Boccardi. It took several years from the first hint of the digital world to the installation of the final digital system in newspapers, and then the digital photo archive, that today houses millions of photographs available at the touch of a few keys.



Randy Anmuth, Peter Bregg and Claudia DiMartino confer over tech issues with electronic darkroom

Claudia - Photo librarian, general photo editor, regional photo editor, presenter and member trainer for digital photo handling. After the electronic darkroom project, I worked at selling digital photo equipment like the AP Leafax scanner and briefly did a stint with AP technology. I moved from that to Audiotex, a way to retrieve sports scores, stock prices and weather, and audio obits by using the push buttons on a phone. Stepping away from photos was hard, but Audiotex was more entrepreneurial and allowed me to develop new sales skills. I came to appreciate this work, but I still felt the pull towards photo work, so when an opportunity appeared to start up a global photo service from scratch, I just couldn't resist. That's how I ended my AP career and went to Bloomberg News. There is nothing like the camaraderie of the AP so I am so grateful to be able to find that family again even after my opportunity at another news service.

Who played the most significant role in your career and how?

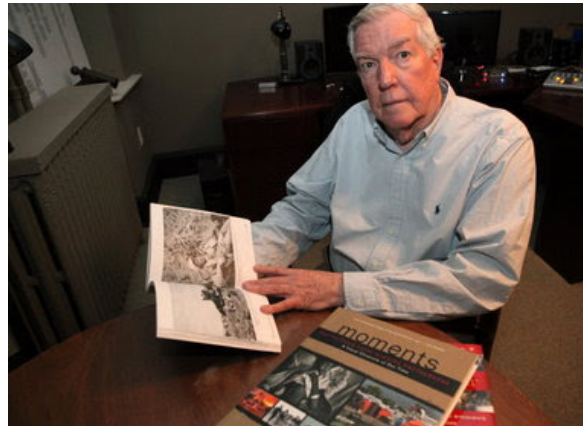
Hal -- Of course Al Resch was significant. He brought me to NY and engineered my assignment to Tokyo much to my delight and then back again to NY. Bob Eunson, both in Tokyo and New York was a mentor in many personal ways and our families remained connected until the very end. Until her death Bob's youngest daughter was the closest person my daughter had to a sister. Wes Gallagher was a news inspiration. I admired his tough, no-nonsense attitude toward news and, of course, he put me in charge of photos. Lou Boccardi was a guiding influence on my sometimes-excitabile personality.

Claudia -My fellow photo editor Daniel Hansen taught me how to be a wire service photo editor, but he was not the only one. One day when I was taking up the job of national monitor, Don Faulkner Jr. told me I had the right kind of head for doing this job requiring good news judgment. My first night as supervisor, Brian Horton offered guidance, "Don't be afraid to ask for help." The most important thing in a job is to feel your bosses have confidence in you. That happened for me. I gained further opportunities to not only travel and edit, but to make the most significant change in 50 years in the way photos were handled by the AP and our members.

What's your favorite hobby or activity?

Hal - I've spent much time since retirement writing and producing books on a variety of subjects, giving lectures and seminars. Guess you could say it's been a quiet continuation of working with photography.

Claudia - Reading is probably my favorite among many activities. I can travel in time and space just sitting still. It's a pleasure, a distraction and an education. I enjoy reading paper print or on a screen electronically like on my cell phone or Kindle. Heck, I'll read flyers, pamphlets and pickle jars.



Lehigh Valley Express-Times/STEPHEN FLOOD

What's the best vacation trip you've ever made?

While in Japan, Angela and daughter Barbara took a vacation swing around Southeast Asia, stopping at every capital. It was a delightful adventure. I made pictures and turned the trip into a book for middle school social studies.

Claudia - When my three nieces were growing up I loved taking them on adventures, sometimes separately, sometimes together. Our best trip was to the Outer Banks, Emerald Island in North Carolina. At times when I'm feeling stressed I picture the three of them running on beach, dropping their towels and diving into the water.

Tell me names of your family members.

Hal - Not much family here. I was an only child, and Angela was an only child. Our daughter was the only child of only children-no uncles, aunts, or cousins. I do have grandchildren, Regan and Will, all residents of the West Coast.

Claudia - Debra Kingsley is my sister, a retired child psychologist. Her husband is Gary Kingsley and their daughters are Elizabeth Kingsley, Lauren Van Middeltem, and Kristina Kingsley. My dad is Arturo Mario DiMartino who is 89 years old.

Hal Buell's email is - hbuell@lanline.com

Claudia DiMartino's email is - cdgogirl@aol.com

Connecting new-member profile - Bob Tanner

Bob Tanner (Email) - I joined the AP in '93 in CSC (Columbia, South Carolina) as legislative reporter. Joined a crew who've gone on to much acclaim (Jim Clarke, Central regional director; Jesse Holland, race and ethnicity writer and Black Panther author; not least legislative relief Christy Connor -- who now is EVP and GM of CBSNews Digital - and my wife).

AP journalism crash course -- Strom Thurmond, Susan Smith, prison riots, confederate flag protests. To GEN in spring of '97 at the old 50 Rock with another crew of legends (in our minds, anyway). Journalism boot camp in the best (and sometimes worst) ways.

Went back to reporting on the Special Assignment Team, then National Reporting Team, then National Investigative Team (plus Disaster Response Team). Favorite stories: Elian Gonzalez, miners trapped in PA, election night 2000 and yearlong investigation re-counting those hanging Florida chads, Hurricane Katrina, South Asian earthquake, Obama election.



In 2009, I left AP and journalism to be US Senate investigator with the Environment and Public Works Committee. Three years digging into environmental disasters: the Kingston TN coal ash spill (100 times larger than Exxon Valdez!), BP Gulf of Mexico blowout, Fukushima nuclear meltdown and especially the challenge of climate change.

Departed Senate in 2012 to help build a nonprofit devoted to climate change and clean energy called Climate Nexus. We work with reporters nationwide and globally,

helping tell the biggest story of our time: climate change. We work with scientists, governors and mayors, doctors, energy innovators, diplomats, Republicans, Democrats - anyone who is trying to track and solve the problem. We live in the news cycle so I still get a daily deadline adrenalin rush (most days).

Living in NYC with my wife, two kids, my 92-year-old dad who lives next door, and a feisty Jack Russell named Miss Fang.

Your memories of that year:



Charles Richards ([Email](#)) - I have vivid memories of 1968, but unlike the various recollections I have seen on Connecting, mine occurred as a newsman/sports writer with United Press International, which hired me right out of college (Texas Tech) in early 1964, two months after the Kennedy assassination.

From 1964 through 1966, I worked in Albuquerque ("Socorro, N.M., UFO"); Dallas (frequent dictation from Merriman Smith and Helen Thomas, during LBJ's visits to his Texas White House); and (on legislative assignments) to Topeka, Kan., Santa Fe, N.M., Cheyenne, Wyo., and Austin, Texas.

It was while I was assigned to the capitol bureau at Austin that Charles Whitman went on his mass murder rampage on Monday, Aug. 1, 1966, on the University of Texas campus. I was a 25-year-old newlywed at the time, with still another week left on my vacation after my marriage seven days earlier.

We had spent several days on the Texas coast, and after lunch we were going to resume our honeymoon with a trip to the Dallas area. Then came the news bulletin on the radio: Someone was shooting at people for blocks around from the 23rd-floor observation deck atop the UT Tower. Casualties were mounting.

I picked up the phone and called the Austin bureau, whose staff included me and three others. "Where do I go?" I asked. I was told to go to Brackenridge Hospital, several blocks east of the campus.

Right away, I learned that a friend, 36-year-old AP staffer and former Marine Robert Heard, was among the wounded. He was taken to the hospital after being shot in the left shoulder when he followed two highway patrol officers on a wild sprint across a parking lot. (From his hospital bed, he dictated a story that ran in newspapers around the world. He described his close call this way: "Six more inches and that would have been it.")

The second week of my vacation would wait. I worked 12-hour days for the rest of that week. A month later, I was transferred to Lubbock, Texas, as UPI's West Texas.

1968 began with me in my third year as UPI's West Texas correspondent, progressed to a move to Little Rock in April as head of UPI's five-person bureau at Little Rock, and culminated in November with a transfer to UPI's national sports desk in New York.

By coincidence, I became involved in UPI's coverage of the marches and protests that broke out following the assassination of Dr. Martin Luther King Jr. on Sunday, April 7, 1968.

In the week before I was to report to Little Rock with my wife and 7-month-old daughter, I was asked to make a recruiting trip to several universities in Texas, interviewing graduating journalism students. I was in Austin on the weekend of the assassination. Consequently, pen and notepad in hand, I was in the middle of protests and demonstrations that followed at the University of Texas and on the streets near the campus and the state capitol.

Being a sports writer in New York during the days of the Miracle Mets and brash Joe Namath was fun. I got an interview with Arnold Palmer days before his 40th birthday in Latrobe, Pa., on my way back from covering the U.S. Amateur at Oakmont Country Club in Pittsburgh, and I got to ask Muhammad Ali at a news conference that Howard Cosell also attended.

Ali was known for having a poem for each fight, and he had an upcoming bout with Joe Frazier. I asked if he had his poem ready, and he did. I still remember what he said: "Ol' Joe's gonna come out Smokin', but I ain't gonna be jokin'. I'll be jabbin' and pokin', pouring water on his smokin'. It will shock and amaze you, to see the destruction of poor Frazier.'

I was with UPI for six years before returning to Texas to work on newspapers at Amarillo, Lubbock and Dallas before being hired as a newsman in the Dallas bureau in January 1978, when I was 36. I retired in late 2003 after almost 26 years with The AP - 23 in Dallas and two in Washington, D.C., reporting on the Texas congressional delegation beginning only weeks after the assassination attempt on President Reagan.

In 2004, I moved to Paris, Texas, about 100 miles northeast of Dallas. A year ago, Amazon published my first book, a paperback - "Stories, Jokes & Puns - A Reporter's Lifetime Collection." (My former colleagues in Dallas had to suffer through the telling of many of them through the years.)

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Paul Shane (Email) - The year 1968 was the best of my 40 years with AP because of the 1968 National Democratic Convention in Chicago. AP photogs will know about hot periods and then the other times when everything you touch turns to crap. This was a hot time for me?

Based in Milwaukee, I was asked to go early to help the Chicago bureau with the Demo convention and the anti-Viet Nam war protests. I saw really good action and I had pictures in the local Tribune and Sun Times every day for almost two weeks. Getting into the local papers meant beating out their own staffers.

The Chicago cops were the most violent and did not tolerate hippies or press. They sometimes smacked anyone within reach. I recall ducking only to have a painful meeting with a fire hydrant at Lincoln Park. A hippie helped me up and I soon thanked him by making his picture looting the broken window of a liquor store.

Late in the second week, I still had not seen the actual convention. After I begged, Fred Wright said I could if I came back to the bureau to pick up another photographer, maybe Spencer Jones, and be at Lincoln Park in time for its 10 pm closing. As I left the Cow Palace, Editor Ray Jefferies, asked me to give a ride to a couple guys.

I knew Chicago COB Al Orton from other assignments to Chicago, but not the other fellow. During the half hour drive, they said they wanted to dine at a fancy restaurant and I should join them. I said I had another assignment and dropped them off. A week later, Milwaukee COB Dion Henderson got a yellow enveloped note from the guy in the bushy eyebrows, Wes Gallagher, commending my dedication. Henderson beamed and showed the note to everyone who would look. As I said, it was a hot time.

Stories of interest

Barbara, George Bush's civility, humanity seem like bygone relics by today's standards



Mrs. Bush talks with Rita and her husband Paul Costello at Walker's Point when the Bushes invited the vacation press corps and their families for a picnic.

Rita Beamish ([Email](#)) - Covering Barbara Bush, as my colleague Chris Connell and I both did during the White House years, mostly consisted of her scripted public events and the occasional interview. But when encountered on the sidelines of the news - something that happened at times of her choosing, usually during travels -- she was by turns funny, sarcastic and chatty when she wanted to be. By today's standards, the civility and humanity with which she and her husband treated people, including reporters, seem like bygone relics. When I told her I was expecting my first child, she responded as gleefully as if it were one of her own grandchildren on the way. Family was her major concern, but she also developed a keen eye for how to use her position to spotlight causes helping people who lacked the advantages that came with her patrician roots in tony Rye, Connecticut.

[Click here](#) for a story Rita wrote for USA Today last week, under the headline: "Barbara Bush was only one part unthreatening grandma. She had a steely,

independent core." It began:

Barbara Bush came across to Americans as a down-to-earth, grandmotherly helpmate to her husband, devoted mother to her brood, passionate advocate of literacy for all, a model of unthreatening, matriarchal wholesomeness. That was how the country liked its first lady then, and that was authentically Barbara Bush. To a point.

She had a public image to polish - and polish it she did. When I asked about her popularity in a 1990 White House interview, she replied, "I don't threaten anybody. I'm just a nice, fat grandmother." She told reporters in 1992 that "I just go blindly on my own dumb way and have fun and try to be helpful."

Rita works part time as a copy editor at the San Francisco Chronicle and continues as a freelance reporter for various publications. He has also worked in recent years as a writer for the Center for the Future of Aging at the Milken Institute on topics around the new aging, purposeful aging, and needed culture change in those areas. Rita started her AP career in Los Angeles after working at California newspapers, and moved to AP Washington where she was a White House reporter covering George H.W. Bush, and other beats including campaign finance, environmental policy and foreign policy. She later worked for five years on a Washington, D.C.-based AP investigative team.

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Photos from services for Barbara Bush



Former Presidents George W. Bush and George H.W. Bush arrive at St. Martin's Episcopal Church for a funeral service for former first lady Barbara Bush on April 21 in Houston. | David J. Phillip/AP Photo



Former President George H.W. Bush looking at the casket of his wife, former first lady Barbara Bush, on Friday, with his daughter Dorothy "Doro" Bush. Photo/OFFICE OF GEORGE H.W. BUSH

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AP Cuba documentary prominent on Twitter



Eric Carvin ([Email](#)) - AP social media director - Our three-part mini-documentary on Cuba's transition to the post-Castro era has been prominently featured by Twitter today (last Thursday). We created a Twitter Moment stringing together the three tweeted videos, and Twitter then showcased that on their main Moments page - and as the LEAD ITEM in the news section of Moments. ([Click here](#) to view.)

Congratulations, once again, to all who made this series happen - especially Jaime Holguin, Darrell Allen, Trenton Daniel and our on-air experts Anita Snow, Paul Haven and Michael Weissenstein. It's beautifully produced, and now it's out there for the world to see!

[Click here](#) to view the documentary.

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A Quote of Day from Times' 'A Brief History of How America Came to Love Small Wars'



American intervention forces arriving in Grenada in 1983. PAUL R. BENOIT/ASSOCIATED PRESS

Joseph Galloway ([Email](#)) - in the Quote of the Day from the recent [The Interpreter column](#) - A Brief History of How America Came to Love Small Wars - by Max Fisher and Amanda Taub in NYTimes Newsletter:

Joe Galloway, a journalist who covered the Vietnam War, describes the experience in Ken Burns' documentary series.

As requested, here is another quote that struck us from Ken Burns' Vietnam war documentary. Joe Galloway describes what it feels like to be under an American airstrike, which mistakenly targeted the American troops he'd embedded with at the Battle of Ia Drang in 1965:

"I looked up and there were two jets aiming directly at our command post. He's dropped two cans of napalm and it's coming toward us, loblolling, end over end. These kids, two or three of them plus a sergeant, had dug a hole or two over on the edge."

"I looked as the thing exploded and two of them were dancing in that fire. There was a rush, a roar, from the air that's being consumed and drawn in as this hell come-to-earth is burning there. As that dies back a little then you can hear the screams."

"Someone yells, 'Get this man's feet.' I reach down and the boots crumble and the flesh is cooked off his ankles and I feel those bones in the palms of my hands. I can feel it now."

"He died two days later. Kid named Jim Nakayama out of Rigby, Idaho."

Mr. Galloway had this to say elsewhere in the documentary:

"You can't just be a neutral witness to something like war. It crawls down your throat. It eats you alive from the inside and the out. It's not something that you can stand back and be neutral and objective and all of those things we try to be as reporters, journalists, photographers. It doesn't work that way."

Times a changin'? Why America is ripe for protest in 2018



By **ADAM GELLER**

She was the face of mass protest, but long ago lost her faith in protesting.

Then, last year, hundreds of thousands of women set out to march on Washington, and Jan Rose Kasmir knew she had to join them.

"When Trump was elected president, I couldn't not participate. ... It seemed like the only way to get my voice out there," said Kasmir, 68, who was 17 when a photographer snapped a now-iconic image of her offering a chrysanthemum to National Guardsmen during a 1967 protest against the Vietnam War.

Kasmir gave up protesting when public opposition failed to stop the Iraq War in 2003. But after the 2017 Women's March, she returned to the lines this spring to rally for gun control near her home in Hilton Head, South Carolina, joining a series of recent protests by millions of Americans demanding change.

"I think we've reached a tipping point," Kasmir said.

There's something happening here. But what is it, exactly, and why now?

Read more [here](#).

Stories of interest

Pulitzer honoree is latest to win after leaving journalism



AP Photo/Steve Helber

By SARAH RANKIN

RICHMOND, Va. (AP) - Ryan Kelly won a Pulitzer Prize this week for his photo of a car plowing into protesters at a white nationalist rally in Charlottesville, Virginia - an image he snapped on the final day of his newspaper job before leaving to work at a brewery.

The photographer has joined a growing list of journalists who have won the profession's highest honor on their way out the door of a once-thriving newspaper industry now destabilized and seriously weakened by the internet.

Kelly, 31, said he was burned out and looking for a better quality of life.

"Bad hours, bad pay, high stress, low job security ... it all just sort of built to me being ready to move on," said Kelly, who now works as digital and social media coordinator at Ardent Craft Ales in Richmond.

Like Kelly, other Pulitzer winners said deteriorating conditions in the industry drove them out.

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

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A hat tip to the truth tellers (The Week)

By WILLIAM FALK

This is the editor's letter in the current issue of The Week magazine.

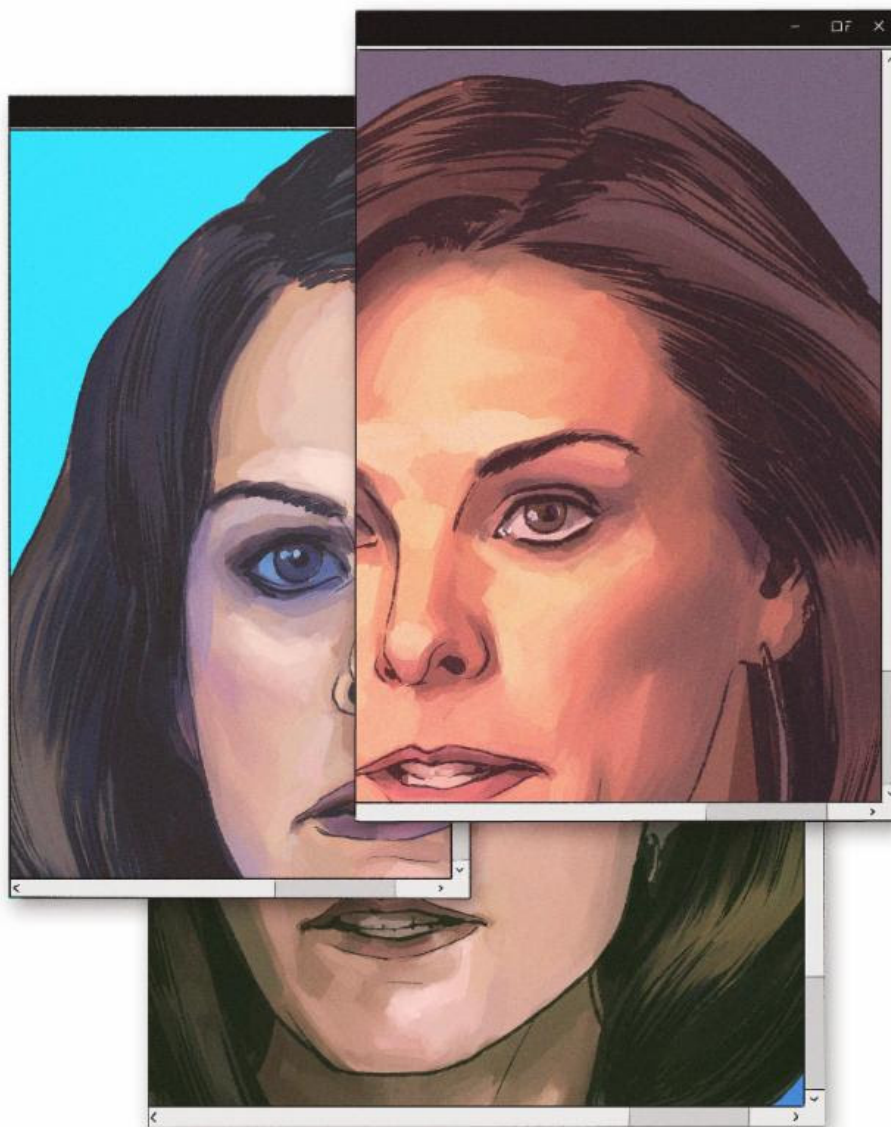
People in the journalism trade (like me) are fond of quoting Thomas Jefferson's statement that he'd rather have "newspapers without government" than "government without newspapers." As a 25-year veteran of newspaper work, I'm inclined to agree - and this year has vividly proven Jefferson's point. Power corrupts, public servants sometimes lie, and institutions hide their dirty secrets. To function properly, a democracy needs the impertinent watchdogs of the free press to challenge authority and hold it accountable. For proof of that, consider the contributions made by the winners of the 2017 Pulitzer Prizes for journalism, announced this week. Among them: the stories that finally brought Harvey Weinstein's monstrous predations to an end.

With months of painstaking work, reporters from The New Yorker and The New York Times tunneled under the wall of threats, bribery, and fear shielding Weinstein's secrets. Their stories led hundreds of women to come forward to name abusers in Hollywood, politics, and virtually every other field, triggering a chain reaction that is reshaping our culture. Another Pulitzer went to The Washington Post for exposing U.S. Senate candidate Roy Moore as a serial predator of teen girls. The Post and The New York Times were honored for detailing and explaining Russia's interference in the 2016 presidential campaign. To help readers see and feel the terrible human cost of the heroin epidemic, The Cincinnati Enquirer sent 60 journalists to document its daily impact on addicts, their families, police, and paramedics. When most people think of "the media," they visualize preening TV anchors, shouting pundits, and clickbait generators. But the real work of journalism is done by a dwindling army of nerdy, impossibly earnest reporters and editors in cluttered newsrooms. Every day, they dig out truths the powerful would prefer to conceal, applying the disinfectant of sunlight. There's a reason their work is protected by the very first Amendment.

Read more [here](#). Shared by Lindel Hutson.

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Is Facebook's Campbell Brown a Force to Be Reckoned With? Or Is She Fake News? (New York Times)



By NELLIE BOWLES

It was another terrible day for Facebook and the company had dispatched Campbell Brown, its head of news partnerships, to do some damage control.

In mid-March, Ms. Brown took the stage at a conference in New York about the future of the media industry. In front of a room full of editors and advertising executives, she immediately faced a question about Facebook's latest scandal: The company had sent a letter to The Guardian threatening a lawsuit if the newspaper published a massive report on the political consulting firm Cambridge Analytica's improper harvesting of the data of millions of the social network's users.

"If it were me, I would have probably not threatened to sue The Guardian," Ms. Brown said, with a Southern lilt in her voice and the easy charm of a onetime broadcast anchor. "Probably not our wisest move."

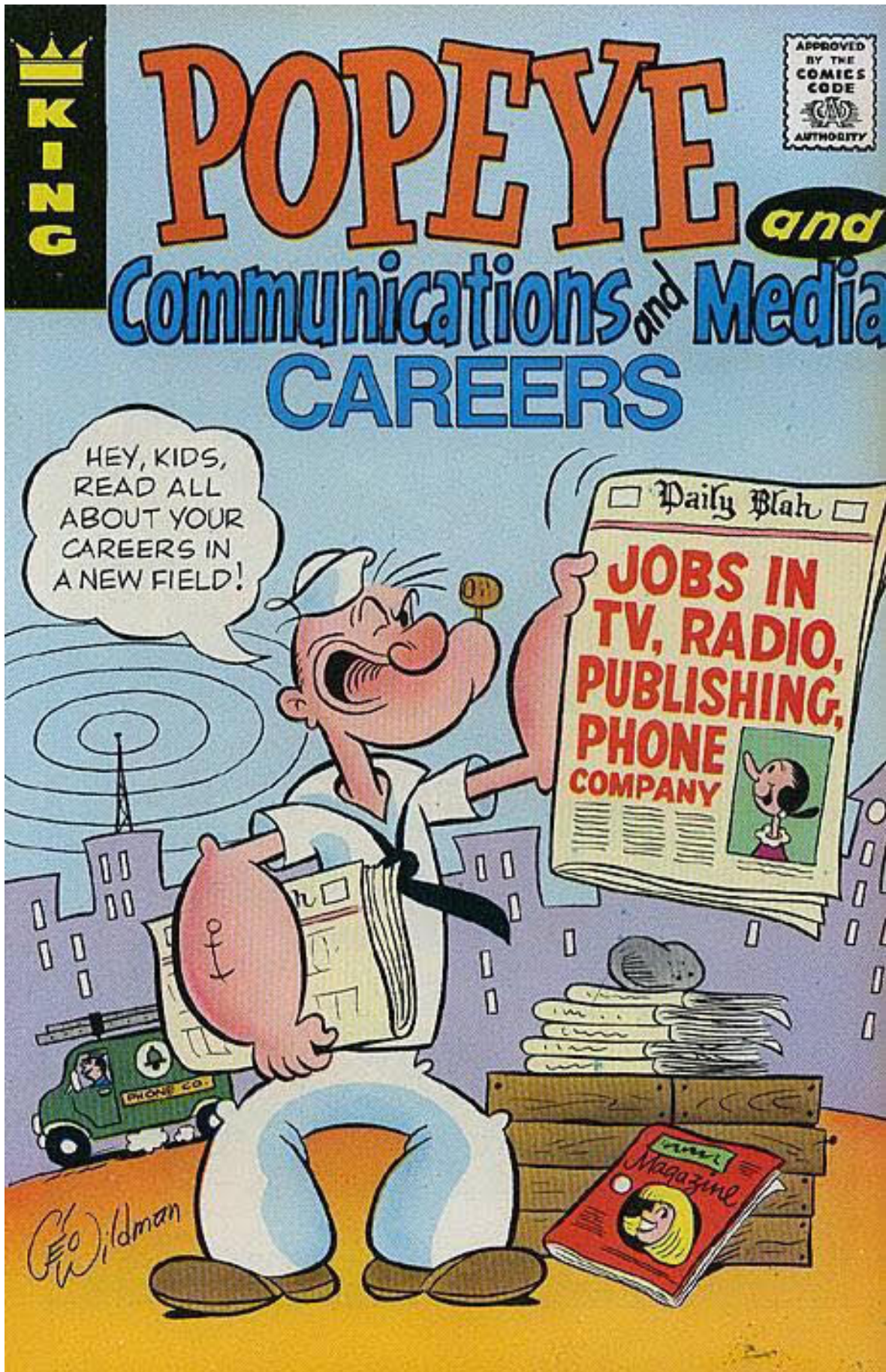
Some in the audience shot surprised glances at one another. That Ms. Brown was so willing to buck Facebook's tightly controlled messaging - and do it in the middle of a news cycle that kept getting worse - made some wonder if she had gone rogue.

"Is she on her way out?" Emily Bell, a professor at Columbia Journalism School who had been on stage with Ms. Brown, wondered later. "She is one of the few people from Facebook who will voice what sounds like disappointment."

Ms. Brown, 49, wasn't out at Facebook. Yet she has long had to grapple with questions about whether she really has influence at the social network.

Read more [here](#).

The Final Word



Classic Popeye Comic: Communications and Media Careers Comics - 1973, by Joe Gill (Author), George Wildman (Illustrator) Shared by Len Iwanski

Today in History - April 23, 2018



By The Associated Press

Today is Monday, April 23, the 113th day of 2018. There are 252 days left in the year.

Today's Highlights in History:

On April 23, 1968, student protesters began occupying buildings on the campus of Columbia University in New York; police put down the protests a week later. The Methodist Church and the Evangelical United Brethren Church merged to form the United Methodist Church.

On this date:

In 1616 (Old Style calendar), English poet and dramatist William Shakespeare died in Stratford-upon-Avon on what has traditionally been regarded as the 52nd anniversary of his birth in 1564.

In 1789, President-elect George Washington and his wife, Martha, moved into the first executive mansion, the Franklin House, in New York.

In 1791, the 15th president of the United States, James Buchanan, was born in Franklin County, Pennsylvania.

In 1898, Spain declared war on the United States, which responded in kind two days later.

In 1935, Poland adopted a constitution which gave new powers to the presidency.

In 1943, U.S. Navy Lt. (jg) John F. Kennedy assumed command of PT-109, a motor torpedo boat, in the Solomon Islands during World War II. (On Aug. 2, 1943, PT-109 was rammed and sunk by a Japanese destroyer, killing two crew members; Kennedy and 10 others survived.)

In 1954, Hank Aaron of the Milwaukee Braves hit the first of his 755 major-league home runs in a game against the St. Louis Cardinals. (The Braves won, 7-5.)

In 1969, Sirhan Sirhan was sentenced to death for assassinating New York Sen. Robert F. Kennedy. (The sentence was later reduced to life imprisonment.)

In 1971, hundreds of Vietnam War veterans opposed to the conflict protested by tossing their medals and ribbons over a wire fence in front of the U.S. Capitol.

In 1988, Greek cycling champion Kanellos Kanellopoulos pedaled the human-powered aircraft Daedalus over the Aegean Sea for nearly four hours.

In 1998, James Earl Ray, who confessed to assassinating the Rev. Martin Luther King Jr. and then insisted he'd been framed, died at a Nashville hospital at age 70.

In 2005, the recently created video-sharing website YouTube uploaded its first clip, "Me at the Zoo," which showed YouTube co-founder Jawed Karim standing in front of an elephant enclosure at the San Diego Zoo.

Ten years ago: President George W. Bush, pushing for a Mideast peace agreement, met at the White House with Jordan's King Abdullah II. Defense Secretary Robert Gates announced that Army Gen. David Petraeus (peh-TRAY'-uhs) would be nominated to be the next commander of U.S. Central Command. The Supreme Court unanimously affirmed that police had the power to conduct searches and seize evidence, even when done during an arrest that turned out to have violated state law. The Chicago Cubs won their 10,000th game, joining the Giants in reaching that mark with a 7-6 victory in 10 innings at Colorado.

Five years ago: A car bomb exploded outside the French Embassy in Tripoli, Libya, wounding three people and partially setting the building on fire. France legalized same-sex marriage after a wrenching national debate that exposed deep conservatism in the nation's heartland and triggered huge demonstrations.

One year ago: Centrist Emmanuel Macron (eh-mahn-yoo-EHL' mah-KROHN') and far-right populist Marine Le Pen advanced to a May runoff in France's presidential election (Macron ended up defeating Le Pen).

Today's Birthdays: Actor Alan Oppenheimer is 88. Actor David Birney is 79. Actor Lee Majors is 79. Hockey Hall of Famer Tony Esposito is 75. Irish nationalist Bernadette Devlin McAliskey is 71. Actress Blair Brown is 71. Writer-director Paul Brickman is 69. Actress Joyce DeWitt is 69. Actor James Russo is 65. Filmmaker-author Michael Moore is 64. Actress Judy Davis is 63. Actress Valerie Bertinelli is 58. Actor Craig Sheffer is 58. Actor-comedian-talk show host George Lopez is 57. U.S. Olympic gold medal skier Donna Weinbrecht is 53. Actress Melina Kanakaredes (kah-nah-KAH'-ree-deez) is 51. Rock musician Stan Frazier (Sugar Ray) is 50. Country musician Tim Womack (Sons of the Desert) is 50. Actor Scott Bairstow (BEHR'-stow) is 48. Actor-writer John Lutz is 45. Actor Barry Watson is 44. Rock musician Aaron Dessner (The National) is 42. Rock musician Bryce Dessner (The National) is 42. Professional wrestler/actor John Cena is 41. Actor-writer-comedian John Oliver is 41. Actor Kal Penn is 41. MLB All-Star Andruw Jones is 41. Actress Jaime King is 39. Pop singer Taio (TY'-oh) Cruz is 35. Actor Aaron Hill is 35. Actor Jesse Lee Soffer is 34. Actress Rachel Skarsten is 33. Rock musician Anthony LaMarca (The War on Drugs) is 31. Singer-songwriter John Fullbright is 30. Tennis player Nicole Pietrangeli (vay-deh-SOH'-vuh) is 29. Actor Dev Patel (puh-TEHL') is 28. Actor Matthew Underwood is 28. Actor Camryn Walling is 28. Model Gigi Hadid is 23. Actor Charlie Rowe (TV: "Salvation") is 22. U.S. Olympic gold medal snowboarder Chloe Kim is 18.

Thought for Today: "Curiosity is insubordination in its purest form." - Vladimir Nabokov, Russian-born author (1899-1977).

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.

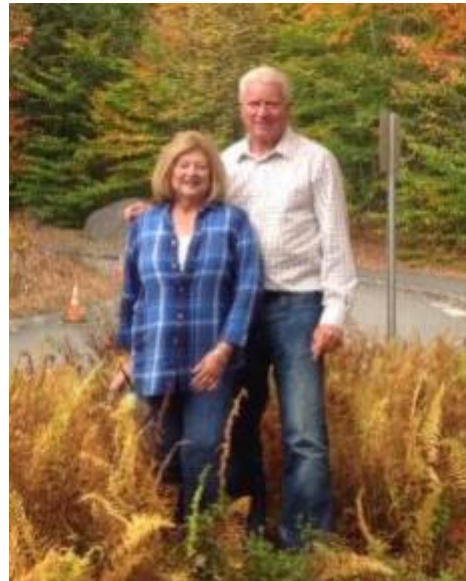
- **Multigenerational AP families** - profiles of families whose service spanned two or more generations.

- **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.



Paul Stevens
 Editor, Connecting newsletter
paulstevens46@gmail.com

Connecting newsletter, [14719 W 79th Ter, Lenexa, KS 66215](#)

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