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Connecting

July 24, 2020

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Colleagues,

Good Friday morning on this the 24th day of July 2020,

The Associated Press and Sony Electronics Inc. announced Thursday a new collaboration that will make Sony the exclusive imaging products and support provider for AP news photographers and video journalists around the world.

With journalists in nearly 250 locations in 100 countries, AP provides journalism in all formats, including 3,000 photos and 200 videos each day. The AP Definitive Source provides further information, “New Sony gear ‘a game changer’,” which can be accessed by clicking [here](#) .

Today’s issue brings you the story – along with reaction from photo colleagues, including a couple reminders on the importance of the person behind the camera, no matter the model:

“...we cannot forget that it is and always will be the photographer who makes the picture, the camera a constantly refined tool,” said **Hal Buell**, former AP director of photos.

And former veteran AP photographer **Peter Leabo**: “...while it's critical to equip visual journalists (wow, I remember when we were called, "photographers") with the latest and greatest gear, it's also important to remember that when you cook a fabulous dinner, nobody ever asks what brand of oven you used.”

If you have thoughts to share, send them along.



Our colleague **Jeff Robbins** ([Email](#)) shares the above photo off a video telecast of funeral services held Thursday in Tucson for **Art Rotstein**, longtime AP correspondent in Tucson who died Monday from coronavirus. It shows Art's wife **Debbie** (left) with her daughter **Rebekah**. Only 10 people were allowed to witness the funeral because of the virus. The video funeral was held at the Evergreen Mortuary and Cemetery services.

Have a safe weekend – be healthy, keep optimistic.

Paul

AP, Sony reach deal for new still and video cameras



AP video journalist Renata Brito covers protests at the Spain-France border, Nov. 12, 2019, using Sony equipment. (AP Photo)

By DAVID BAUDER

NEW YORK (AP) — The Associated Press says it has reached a deal with Sony Electronics to exclusively equip its visual journalists with new video and still cameras over the next two years.

The AP sends some 3,000 photos and 200 videos a day to customers worldwide. Visual journalism is a point of pride for the news cooperative, which won its 54th Pulitzer Prize this year, the 32nd it has won for photography.

The new Alpha cameras will be smaller and lighter, and employ mirrorless technology, enabling photographers to work silently.

“This is a game-changer for the AP and will give us way more flexibility into the future,” said Derl McCrudden, deputy managing editor for visual and digital journalism.

The company would not discuss the size of the investment.

It will be the first time the AP uses video and still cameras from the same manufacturer, which it hopes will allow for greater consistency in the product and more speed. Photographers will be able to easily share lenses and memory cards.

“We think we can get images from the back of cameras to customers in minutes,” said J. David Ake, director of photography.

Ake said he hoped the transition would be complete in between 18 months and two years, although training on the new equipment will be initially complicated by the coronavirus pandemic.

Neal Manowitz, deputy president for Imaging Products and Solutions Americas at Sony Electronics, said the company is “honored to equip AP’s journalists with our technology and support, giving them the opportunity to capture, transmit and deliver imagery in ways they never could before.”

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

Your thoughts on the AP-Sony deal



Hal Buell ([Email](#)) - The changeover in technology by AP to Sony is another marker in AP’s historic leadership role in picture journalism. A silent shutter, lighter camera weight and compatibility across the system are pluses.

It is another example of AP’s historic attention to the technology of photography and technology’s contribution to the fast-moving photojournalism of the 21st century. It’s been a remarkable journey from flash powder to the instant distribution of news pictures.

At the same time we cannot forget that it is and always will be the photographer who makes the picture, the camera a constantly refined tool.

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Harry Cabluck ([Email](#)) - The announcement that The Associated Press will furnish its photo staffers with Sony lenses and digital cameras ushers in more tools in The AP's long progression of advancing news photography. No doubt that the change from Canon lenses and digital cameras will be welcomed.

This Sony design has been in use for about a year by commercial and news photographers. [This site](#) provides information that is the next-best thing to holding the product.

Before AP Photos went digital, equipment advanced from such cameras as Graflex, Speed Graphic, Yashica, Mamiyaflex, Nikon, and other specialty cameras like the Hulcher. It is suggested that if it would hold film, or capture an image, an AP photographer would accept the challenge to use it and give it a shot. A shooter still needs to be on the scene, behind the camera.

The camera that started a would-be shooter in 1949, a small plastic Falcon, held black and white Kodak Verichrome film, probable film-speed of 64. Nowadays, it's no amazement to dial a digital camera to 6,400 exposure index, and provide very acceptable photo quality in color.

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Bob Daugherty ([Email](#)) - I think AP's move to Sony cameras is the correct move, just as the move from Nikon to Canon over 20 years ago. I'm blown away with the quality of Sony's cameras. I have owned three since retirement. Wish I had the Sonys back in the day.

-0-

Peter Leabo ([Email](#)) - Indeed, Sony has been a game changer with disruptive mirrorless technology aimed directly at the professional DSLR marketplace. They're quieter, faster, lighter, have spectacular autofocus capabilities, and are lower cost than their Canon and Nikon mirrored counterparts. I find it interesting that AP and Sony have issued a press release around the commitment. And, I find it a bit ironic that the timing coincides with Canon's announcement that their wildly successful EOS-5D series cameras (mirrored, and one "tier" down from their professional EOS-1D series) has reached end of development life with the current 5D MkIV (click [here](#)) in favor of furthering development of their mirrorless line, which has been lagging behind Sony.

And, while it's critical to equip visual journalists (wow, I remember when we were called, "photographers") with the latest and greatest gear, it's also important to remember that when you cook a fabulous dinner, nobody ever asks what brand of oven you used.

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Santiago Lyon ([Email](#)) - I read with interest the announcement of Sony becoming the new provider of cameras to the AP, having overseen a change of camera provider during my time as Director of Photography.

When I took the helm of AP photos in late 2003, roughly 70% of our gear was Nikon and 30% Canon. All of it digital. At that time, Canon had the superior equipment and was busy gobbling up Nikon's market share. As part of the much larger Canon corporation, their camera division was well-resourced and their investment into digital imaging and cutting-edge autofocus really differentiated them from Nikon, the traditional workhorse cameras of the news media - Canon's longer lenses were white in color (Nikon's were black) and over time any image of groups of photographers working at major sporting or political events showed a steady increase in white lenses.

So, we decided to make the swap to Canon with the full support of then-CEO Tom Curley, himself a keen photographer. He approved a multimillion-dollar investment into the new equipment and thus began a long and fruitful partnership with Canon.

Once a year, Canon engineers from their Japan headquarters would come to our HQ at 450 West 33rd street and we'd tell them the new features we desired. A couple of years later many of those features would be incorporated into their new models. It was exciting to be able to influence camera design!

Canon also were very generous in loaning us equipment for major events as well as making sure our equipment was serviced quickly and affordably. With some 300 staff photographers around the world, our camera needs were costly and large.

The pace of innovation was fast, with new models appearing every 18 months to two years and so we eventually shifted to a system of leasing equipment to ultimately buy. Older equipment was recycled through the organization and a lot if it was ultimately sold to the B + H and Adorama camera stores in NY for about 30 cents on the dollar. Reps from those stores would take turns inspecting and bidding on our old gear and the proceeds would help lease new equipment.

In 2007 the iPhone was introduced by Apple and with it came the gradual but very noticeable decline in the purpose-built camera market. This seemed to strengthen Canon's commitment to us - we were their largest single global customer - and the relationship grew stronger. Nikon would approach us periodically to see about recouping their position as our supplier, but by this stage we had millions of dollars of Canon equipment in the field and a swap to Nikon was prohibitively expensive for them to bankroll.

In 2006 Sony introduced a professional grade camera to the market and began a quest to take market share from Canon and Nikon. Their initial value propositions were size, weight and silence. Their cameras were small, light and very quiet since they had figured out a way to eliminate the mirror inside each camera which reflected the light from the lens into the viewfinder. Each time a Canon or Nikon photographer pressed the button, that mirror would have to move up and out of the way to allow the light

to hit the digital sensor. That's a noisy process and one which invariably drew attention to the photographer, especially since the motors were capable of firing 12 or 13 frames per second! The weight of the Sony gear was also attractive. Sony were able to reduce the weight by innovation in the sensitivity of the sensors, allowing photographers to work in very low light without requiring the large and very heavy long lenses of old. Many veteran photojournalists suffer from back and neck issues after years of schlepping heavy equipment around, so light gear is very desirable.

Nobody paid much attention to Sony at first; brand allegiance among photographers is strong, with people firmly divided into Nikon or Canon camps.

But gradually and steadily Sony grew its market share by adding an amazingly fast and programmable autofocus system, which when combined with the silence and weight made the cameras very appealing to professionals.

They then started to influence those professionals by loaning their gear to top-notch photographers on major stories and the word began to spread like wildfire. Everyone wanted to try the new "toys" and the Sony gear started to really take off. I got my paws on one last year and use it to photograph my son's soccer games. It's amazing!

Given Sony's longstanding reputation for quality video cameras, it's not surprising that the AP saw an opportunity to combine their photo and video providers into one and were able to make a deal.

Congratulations to all involved - and if you want some used Canon gear, try B+H or Adorama in the coming months!

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Cliff Schiappa ([Email](#)) - The major change from Canon and Nikon, the two stalwart nameplates in photojournalism for decades, to Sony, is a significant step for AP, Sony, and the industry. Sony benefits by being affiliated with AP, the foremost producer of images, both still and moving, that are historical, entertaining, and informative. AP benefits by using equipment that will make news gathering faster, easier, and more efficient. The journalism industry benefits by being able to provide accurate information to consumers around the world in a timely manner. Of course there will be some bumps in the road as the entire visual staff needs to be trained on the new platform, especially now with the challenges of the coronavirus at hand. But in the long run, I suspect staffers will embrace the change and their backs will be grateful for the lighter weight of the hardware.

Connecting mailbox

A transmitter flying first class

David Tenenbaum ([Email](#)) - While not nearly as exotic as Bob Broman's story of transporting an AP transmitter in first class on a flight, a more mundane version happened to me. While travelling with Boston photographer Paul Benoit from a Stanley Cup series in Montreal in 1979 we had an early (and fragile, and heavy) Laserphoto transmitter to take with us, and we made it to a late-night flight back to Boston. Unfortunately, they had only two seats in coach, and we had to get a seat for the transmitter, so we bought those and one first-class seat. It didn't feel right for one of us to be in first and one in coach, so we strapped the Laserphoto in the first class seat and went back to the last row of seats in coach, at the extreme tail of the aircraft. We started taxiing out and the flight attendant came back, and whispered to us that our friend in first class was feeling lonely and we should go forward and join it ... which we happily did.

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'Read All About It' masks



Linda Deutsch ([Email](#)) – These masks, called “Read All About It,” are part of a collection designed by Chelle Wax, the daughter-in-law of a journalist friend. Each one is different and the reverse side has calligraphic writing. It’s the most comfortable mask I’ve had so far. You can read details, see more pictures and order on [her website](#)

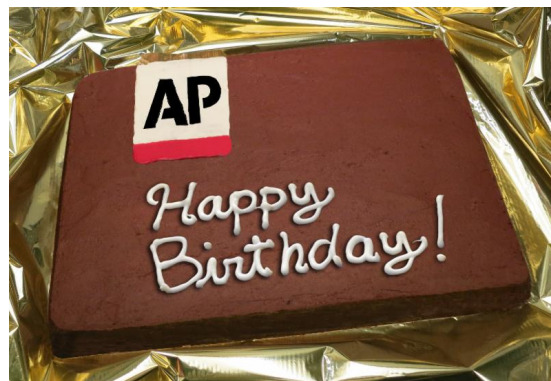
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Part of my mask wardrobe



Ruth Gersh ([Email](#)) - These are part of my “mask wardrobe.” No, I don’t insist on one to match any outfit, (although I do have different types for different activities). I was one of the thousands of sewers who collectively made thousands of masks from our fabric stashes, for free, to make up for short supplies in our communities and around the country. And, of course, I had to test out all the different patterns as they came along! Pleated, three-D, filter pockets, nose pieces, elastic vs. straps. You can’t call us fabric hoarders anymore, just well prepared.

Connecting wishes Happy Birthday



On Sunday...

Gene Herrick - gherrick@jetbroadband.com

Mark Scolforo - markscol@hotmail.com

Stories of interest

Judge orders Seattle Times, four TV stations to give photos, videos of protests to police (Washington Post)

By Tim Elfrink

On May 30, photographers from the Seattle Times and local TV stations aimed their cameras at an unruly crowd that had broken off from peaceful protests against police brutality and racial injustice. As the journalists documented the scene in downtown Seattle, the crowd smashed windows, set police cars on fire and looted businesses.

Many of the perpetrators escaped arrest. But the Seattle Police Department had an idea how to try to find them: They demanded all the images shot that day by journalists on the scene.

On Thursday, King County Superior Court Judge Nelson Lee ordered five news organizations to turn over the unpublished material, a decision that Times's editors warned would gravely endanger reporters covering other protests.

"The media exist in large part to hold governments, including law enforcement agencies, accountable to the public," Michele Matassa Flores, the Times's executive editor, told the paper. "We don't work in concert with government, and it's important to our credibility and effectiveness to retain our independence from those we cover."

Read more [here](#) . Shared by Craig Armstrong.

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Maine journalists under siege after false accusations from Fox News's Tucker Carlson (Washington Post)

Opinion by Erik Wemple
Media critic

Two freelance journalists in Maine have sustained abuse and threats after being named by Fox News host Tucker Carlson on Monday night as part of an effort by the New York Times to do “a story on the location of my family’s house.” On his namesake program, Carlson disclosed that the newspaper had “followed” him after he and his family left their Washington home on account of protesters and threatening letters. “Last week, the New York Times began working on a story about where my family and I live. As a matter of journalism, there is no conceivable justification for a story like that,” said the host, who summers in Maine and tapes his program from a remote studio in the state. “The paper is not alleging we’ve done anything wrong, and we haven’t. We pay our taxes. We like our neighbors. We’ve never had a dispute with anyone.”

He then proceeded to name the journalists working on the story: Murray Carpenter, who is based in Maine, and has filed stories for The Washington Post Magazine, NPR, the Times and others; and Maine-based photographer Tristan Spinski. As The Post’s Allyson Chiu pointed out, Carlson’s complaint about a pending story allegedly disclosing his location had precisely that effect on Carpenter, whose home address was posted online following the segment.

Read more [here](#). Shared by Richard Chady.

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Ernie Pyle—The Original War Horse



By **DAVID CHRISINGER**, *The War Horse*

“Aren’t you Ernie Pyle?” the man asked. He was an officer—a medic. He held his helmet at his side.

Ernie looked up from his champagne cocktail in the basement bar of the Hôtel Scribe, a storied establishment in central Paris that had been the headquarters for Nazi propagandists—until it was “liberated” by a gaggle of Allied war correspondents.

“Yes, I am,” Ernie said.

“I just want to thank you,” the medic told him. “You’ve done some great things for us in your column. I read it whenever I can.”

Ernie was tired. Tired of the war. Tired of the whole terrible business. He was dirty, too, after weeks of following the infantry through the bloody hedgerows of Normandy. The polished table he and a few other grimy correspondents had posted up at in the basement of the hotel made his dirty uniform and boots seem even more so.

With a grin he broke the bad news.

“You won’t be reading it much longer,” he told the medic. “I’m going back to the States in a couple of days.”

“Are you?” the medic replied. “By God, I’m glad. You’ve seen enough of it.”

By the end of August 1944, Ernie had spent 29 months total overseas. He estimated that of all those months, he’d been on the front lines for at least 12. He had survived a strafing from German Stukas in North Africa, a bombing in Italy that buried the bed he had just crawled out of in hundreds of pounds of rubble, and was nearly blown to bits by errant Allied bombs during the breakout from Normandy.

Read more [here](#) .

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Protest Photography Can Be a Powerful Tool For and Against Black Lives Matter (Nieman)

By CHRISTINA AUSHANA and TARA PIXLEY

On June 7, 2020, hundreds of people gathered on Hollywood Boulevard to protest the extrajudicial killing of George Floyd and the ongoing public health crisis of police brutality in the United States. Amidst the throng of protesters — many screaming unanswered calls for justice through face masks, and others posed as tableaux vivants atop gilded lowriders — two figures steadied themselves against a boarded-up building facade. With graffitied epithets at their backs, the 10-year-old Black girl and the queer white woman carrying the girl on her shoulders held signs bearing the same rallying cry that has, since 2013, mobilized communities against anti-Black police violence: Black Lives Matter.

Seeing an opportunity to capture a moment of stillness amongst raucous and joyous displays of solidarity and rage, a white male photographer rushed over to the pair. With expeditious skill, he stepped directly in front of a Black female photographer he didn’t seem to notice (threatening both her balance and her attempts at social distancing in the crowd) before swinging his camera up to eye level and firing off a few successive shots of the woman and child before walking away.

Despite them being no more than six unadulterated feet away, the man neither addressed the two protesters, nor asked for consent to photograph the minor, a standard practice in photojournalism.

Read more [here](#) .

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Conservative media helps Trump perform 'law and order' in Portland, with risks for November (Washington Post)

By Isaac Stanley-Becker

"Disaster."

"War zone."

"Carnage in American cities."

The descriptions of events in Portland, Ore., were emblazoned this week across scenes of mayhem playing in a loop on Fox News and pumped out by right-wing influencers on social media. The dystopian portrait has turned the liberal city into a test case for President Trump's latest performance of "law and order" — the catchphrase he is making a focal point of his flagging reelection campaign by portraying Democrats as presiding over urban battle zones in which demonstrators are desecrating federal property.

The Trump administration has escalated tensions, local officials argue, by sending camouflaged officers to confront activists, most of whom have practiced nonviolence. The president, while devolving control of the coronavirus response to state and local authorities, has vowed to replicate the federal crackdown in Chicago, New York and other Democratic-controlled cities seeing sustained protests after the police killing of George Floyd. And he is being cheered on by provocateurs online and in the media pointing to the backlash against federal mobilization as a sign that a still more severe response is needed.

Read more [here](#) . Shared by Dennis Conrad.

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Michigan newspaper chain will stop publishing mug shots

By ED WHITE

DETROIT (AP) — A chain of eight Michigan newspapers will stop publishing mug shots of people charged with crimes as it seeks to break negative judgments, especially in cases involving minorities, a senior editor said Thursday.

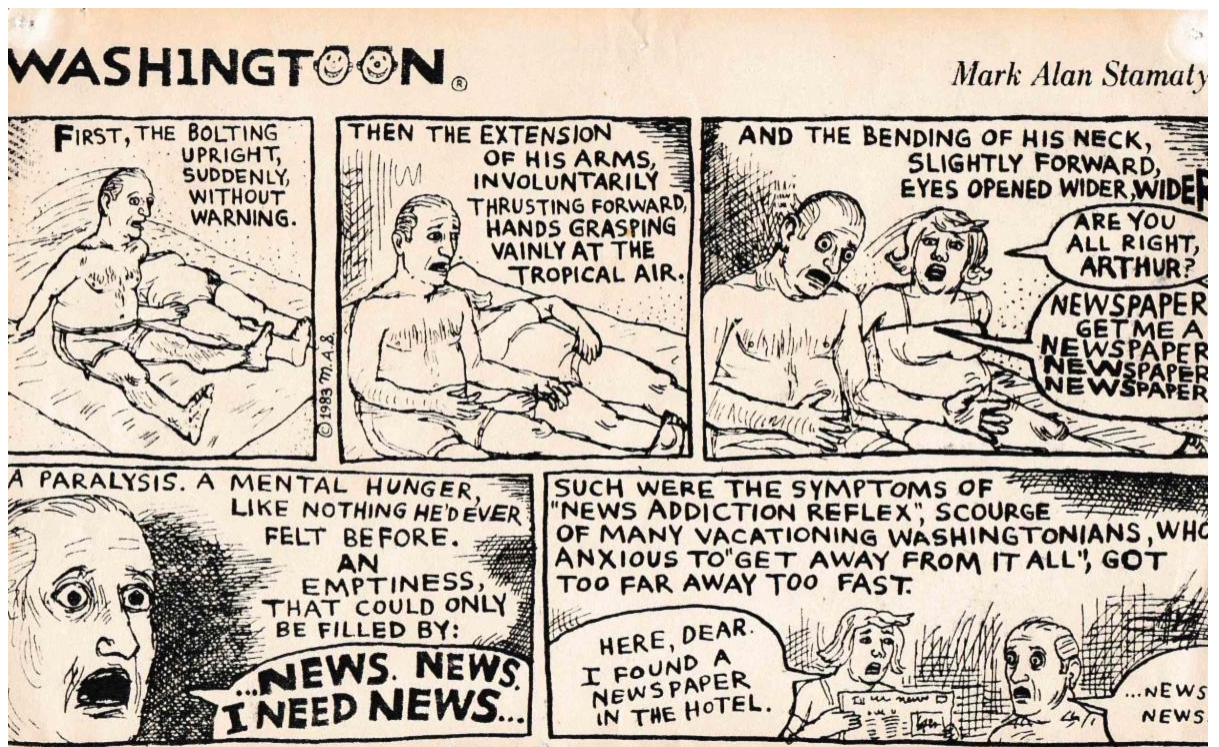
The photos imply guilt long before trial and are indefinitely attached to news stories on the internet, no matter the outcome of a case, said John Hiner, vice president of content at MLive Media Group.

"Practices that we have followed for decades are due for a fresh look," Hiner told readers. "Upon such review, we have determined that the reflexive use of mug shots does more to foster negative perceptions than to provide understanding to our readers."

Read more [here](#) . Shared by Adolphe Bernotas.

The Final Word

Some of my favorite journalism-related comics





Michael Weinfeld ([Email](#)) - I've enjoyed seeing the journalism-related comics that AP'ers have been posting. Here are a couple that hung at my desk at the BNC (and survived many moves) as well as the radio stations I worked at in Connecticut.

Also a recent "Pearls Before Swine" that's at my retirement desk here in Colorado.

Today in History - July 24, 2020



By The Associated Press

Today is Friday, July 24, the 206th day of 2020. There are 160 days left in the year.

Today's Highlight in History:

On July 24, 1974, the U.S. Supreme Court unanimously ruled that President Richard Nixon had to turn over subpoenaed White House tape recordings to the Watergate special prosecutor.

On this date:

In 1847, Mormon leader Brigham Young and his followers arrived in the Great Salt Lake Valley in present-day Utah.

In 1858, Republican senatorial candidate Abraham Lincoln formally challenged Democrat Stephen A. Douglas to a series of political debates; the result was seven face-to-face encounters.

In 1862, Martin Van Buren, the eighth president of the United States, and the first to have been born a U.S. citizen, died at age 79 in Kinderhook, New York, the town where he was born in 1782.

In 1866, Tennessee became the first state to be readmitted to the Union after the Civil War.

In 1911, Yale University history professor Hiram Bingham III found the "Lost City of the Incas," Machu Picchu, in Peru.

In 1915, the SS Eastland, a passenger ship carrying more than 2,500 people, rolled onto its side while docked at the Clark Street Bridge on the Chicago River; an estimated 844 people died in the disaster.

In 1937, the state of Alabama dropped charges against four of the nine young Black men accused of raping two white women in the "Scottsboro Case."

In 1969, the Apollo 11 astronauts [-] two of whom had been the first men to set foot on the moon [-] splashed down safely in the Pacific.

In 1975, an Apollo spacecraft splashed down in the Pacific, completing a mission which included the first-ever docking with a Soyuz capsule from the Soviet Union.

In 1980, comedian-actor Peter Sellers died in London at 54.

In 2002, nine coal miners became trapped in a flooded tunnel of the Quecreek (KYOO'-kreek) Mine in western Pennsylvania; the story ended happily 77 hours later with the rescue of all nine.

In 2018, the Trump administration said it would provide \$12 billion in emergency relief to farmers hurt by trade disputes with China and other countries. Ivanka Trump announced the shutdown of her fashion line, which had been targeted by boycotts and prompted concerns about conflicts of interest.

Ten years ago: A stampede inside a tunnel crowded with techno music fans left 21 people dead and more than 500 injured at the famed Love Parade festival in western Germany. Fourteen-year-old Jim Liu beat Justin Thomas 4 and 2 to become the youngest U.S. Junior Amateur golf champion at Egypt Valley Country Club in Ada, Michigan.

Five years ago: Fulfilling the hopes of millions of Kenyans, Barack Obama returned to his father's homeland for the first time as U.S. president, a visit long sought by a country that considered him a local son. In a stunning, public attack on his own party leader, Republican Sen. Ted Cruz accused Majority Leader Mitch McConnell of lying, saying he was no better than his Democratic predecessor, Harry Reid, and couldn't be trusted. Two teenage fishermen, Perry Cohen and Austin Stephanos, went missing off Florida's Atlantic coast; their capsized boat was found two days later. AT&T became the country's biggest traditional TV provider with its \$48.5 billion purchase of DirecTV.

One year ago: In a day of congressional testimony, Robert Mueller dismissed President Donald Trump's claim of "total exoneration" in Mueller's probe of Russia's 2016 election interference. Boris Johnson took office as Britain's prime minister, vowing to break the impasse that defeated his predecessor, Theresa May, and lead the country out of the European Union. Puerto Rico Gov. Ricardo Rossello said he would resign, in the face of a public uproar over an online chat in which the governor and close advisers insulted women and mocked constituents. A Pennsylvania appeals court overturned rapper Meek Mill's conviction in a drug and gun case that had kept the rapper on probation for a decade. Federal regulators announced a settlement under which Facebook was being fined \$5 billion over privacy violations; the company would also face new oversight and restrictions on its business.

Today's Birthdays: Actor John Aniston is 87. Political cartoonist Pat Oliphant is 85. Comedian Ruth Buzzi is 84. Actor Mark Goddard is 84. Actor Dan Hedaya is 80. Actor Chris Sarandon is 78. Comedian Gallagher is 74. Actor Robert Hays is 73. Former Republican national chairman Marc Racicot (RAWS'-koh) is 72. Actor Michael Richards is 71. Actress Lynda Carter is 69. Movie director Gus Van Sant is 68. Former Sen. Claire McCaskill, D-Mo., is 67. Country singer Pam Tillis is 63. Actor Paul Ben-Victor is 58. Basketball Hall of Famer Karl Malone is 57. Retired MLB All-Star Barry Bonds is 56. Actor Kadeem Hardison is 55. Actress-singer Kristin Chenoweth is 52. Actress Laura Leighton is 52. Actor John P. Navin Jr. is 52. Actress-singer Jennifer Lopez is 51. Basketball player-turned-actor Rick Fox is 51. Director Patty Jenkins ("Wonder Woman") is 49. Actress Jamie Denbo (TV: "Orange is the New Black") is 47. Actor Eric Szmanda is 45. Actress Rose Byrne is 41. Country singer Jerrod Niemann is 41. Actress Summer Glau is 39. Actor Sheaun McKinney is 39. Actress Elisabeth Moss is 38. Actress Anna Paquin is 38. Actress Sarah Greene is 36. NHL center Patrice Bergeron is 35. Actress Megan Park is 34. Actress Mara Wilson is 33. Actress Sarah Steele is 32. Rock singer Jay McGuinness (The Wanted) is 30. Actress Emily Bett Rickards is 29. Actor Lucas Adams is 27. TV personality Bindi Irwin is 22.

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

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