

Associated Press Coverage Of A Major Disaster The Crash Of Delta Flight 1141

NEW YORK TIMES BESTSELLER “I come from a family forged by tragedies and bound by a remarkable, unbreakable love,” Hunter Biden writes in this deeply moving memoir of addiction, loss, and survival. When he was two years old, Hunter Biden was badly injured in a car accident that killed his mother and baby sister. In 2015, he suffered the devastating loss of his beloved big brother, Beau, who died of brain cancer at the age of forty-six. These hardships were compounded by the collapse of his marriage and a years-long battle with drug and alcohol addiction. In *Beautiful Things*, Hunter recounts his descent into substance abuse and his tortuous path to sobriety. The story ends with where Hunter is today—a sober married man with a new baby, finally able to appreciate the beautiful things in life.

From the bestselling author of *Tangerine*, a “taut and mesmerizing follow up...voluptuously atmospheric and surefooted at every turn.” (Paula McLain, author of *The Paris Wife* and *When the Stars Go Dark*) It’s 1966 and Frankie Croy retreats to her friend’s vacant palazzo in Venice. Years have passed since the initial success of Frankie’s debut novel and she has spent her career trying to live up to the expectations. Now, after a particularly scathing review of her most recent work, alongside a very public breakdown, she needs to recharge and get re-inspired. Then Gilly appears. A precocious young admirer eager to make friends, Gilly seems determined to insinuate herself into Frankie’s solitary life. But there’s something about the young woman that gives Frankie pause. How much of what Gilly tells her is the truth? As a series of lies and revelations emerge, the lives of these two women will be tragically altered as the catastrophic 1966 flooding of Venice ravages the city. Suspenseful and transporting, *Palace of the Drowned* brings the mystery of Venice to life while delivering a twisted tale of ambition and human nature. “Peter Arnett is the best reporter of the Vietnam War.” --David Halberstam, Journalist and Historian In this intimate and exclusive remembrance on the 40th anniversary of the Fall of Saigon, celebrated Pulitzer Prize-winning journalist Peter Arnett tells the story of his role covering the controversial Vietnam War for The Associated Press from 1962 to its end on April 30, 1975. Arnett’s clear-eyed coverage displeased President Lyndon Johnson and officials on all sides of the conflict. Writing candidly and vividly about his risks and triumphs, Arnett also shares his fears and fights in reporting against the backdrop of war. Arnett places readers at the historic pivot-points of Vietnam: covering Marine landings, mountaintop battles, Saigon’s decline and fall, and the safe evacuation of a planeload of 57 infants in the midst of chaos. Peter Arnett’s sweeping view and his frank, descriptive, and dramatic writing brings the Vietnam War to life in a uniquely insightful way for this year’s 40th anniversary of the Fall of Saigon. Arnett won the Pulitzer Prize in 1966 for his Vietnam coverage. He later went on to TV-reporting fame covering the Gulf War for CNN. Includes 21 dramatic photographs from the AP Archive and the personal collection of Peter Arnett.

Pulling examples straight from recent headlines, *WRITING AND REPORTING NEWS: A COACHING METHOD*, 8e uses tips and techniques from revered writing coaches and award-winning journalists to help you develop the writing and reporting skills you need to succeed in the changing world of journalism. Full-color photographs and a strong storytelling approach keep you captivated throughout the book. An entire chapter is devoted to media ethics, while ethical dilemmas in each chapter give you practice working through ethical issues before you face them on the job. Offering the most up-to-date coverage available, the Eighth Edition fully integrates multimedia content into the chapters-reflecting the way the news world actually operates. It also includes an all-new book glossary featuring many of the newer terms used in Journalism. Integrating new trends in the convergence of print, broadcast, and online media, *WRITING AND REPORTING NEWS* equips you with the fundamental skills you need for media careers now-and in the future. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Collects the best photos taken by The Associated Press during the Vietnam War, a long with an essay written by a journalist who reported from the war in 1965.

... more than 150 of the AP’s greatest photographs ..of the major news events and personalities of the 20th century.

A commemoration of the 75th anniversary of the WWII victory, *Victory* covers the war through “breaking news” stories and photographs from the Associated Press--the main US chronicler of the conflict. *Victory* commemorates the 75th anniversary of the end of WWII: May 8, 1945, VE Day; August 14, VJ Day; and September 2, the formal signing of the instrument of surrender. This stunning book covers the war through contemporary Associated Press coverage of 40-45 key events, plus human-interest accounts. The stories and photographs are presented chronologically so that readers of today can experience the scope of the war in the same way people of that era learned of the events. From Germany’s invasion of Poland on September 1, 1939, to Japan’s ceremonial signing of surrender aboard the USS Missouri in Tokyo Bay on September 2, 1945, each event is vividly brought to life through images and text from the original articles; historian Alan Axelrod provides insightful introductory text for each chapter.

NEW YORK TIMES BESTSELLER • “This is one of those books that will go down as the seminal work—the determinative work—in this field. . . . Terrifying.”—Rachel Maddow The first definitive account of the rise and fall of the Secret Service, from the Kennedy assassination to the alarming mismanagement of the Obama and Trump years, right up to the insurrection at the Capitol on January 6—by the Pulitzer Prize winner and #1 New York Times bestselling co-author of *A Very Stable Genius* and *I Alone Can Fix It* Carol Leonnig has been reporting on the Secret Service for The Washington Post for most of the last decade, bringing to light the secrets, scandals, and shortcomings that plague the agency today—from a toxic work culture to dangerously outdated equipment to the deep resentment within the ranks at key agency leaders, who put protecting the agency’s once-hallowed image before fixing its flaws. But the Secret Service wasn’t always so troubled. The Secret Service was born in 1865, in the wake of the assassination of Abraham Lincoln, but its story begins in earnest in 1963, with the death of John F. Kennedy. Shocked into reform by its failure to protect the president on that fateful day in Dallas, this once-sleepy agency was radically transformed into an elite, highly trained unit that would redeem itself several times, most famously in 1981 by thwarting an assassination attempt against Ronald Reagan. But this reputation for courage and excellence would not last forever. By Barack Obama’s presidency, the once-proud Secret Service was running on fumes and beset by mistakes and alarming lapses in judgment: break-ins at the White House, an armed gunman firing into the windows of the residence while confused agents stood by, and a massive prostitution scandal among agents in Cartagena, to name just a few. With Donald Trump’s arrival, a series of promised reforms were cast aside, as a president disdainful of public service instead abused the Secret Service to rack up political and personal gains. To explore these problems in the ranks,

Leonnig interviewed dozens of current and former agents, government officials, and whistleblowers who put their jobs on the line to speak out about a hobbled agency that's in desperate need of reform. "I will be forever grateful to them for risking their careers," she writes, "not because they wanted to share tantalizing gossip about presidents and their families, but because they know that the Service is broken and needs fixing. By telling their story, they hope to revive the Service they love."

And yes, spelling counts."

A commemoration of the 20th anniversary of 9/11 as told through stories and photographs from The Associated Press--covering everything from the events of that tragic day to the rebuilding of the World Trade Center and beyond. This important and comprehensive book commemorates the 20th anniversary of September 11 as told through stories and images from the correspondents and photographers of The Associated Press--breaking news reports, in-depth investigative pieces, human interest accounts, approximately 175 dramatic and moving photos, and first-person recollections. AP's reporting of the world-changing events of 9/11; the heroic rescue efforts and aftermath; the world's reaction; Operation Enduring Freedom; the continuing legal proceedings; the building of the National September 11 Memorial & Museum in New York City as a place of remembrance; the rebuilding of downtown NYC and much more is covered. The book tells the many stories of 9/11--not only of the unprecedented horror of that September morning, but also of the inspiring resilience and hope of the human spirit.

The transition from President Donald J. Trump to President Joseph R. Biden Jr. stands as one of the most dangerous periods in American history. But as # 1 internationally bestselling author Bob Woodward and acclaimed reporter Robert Costa reveal for the first time, it was far more than just a domestic political crisis. Woodward and Costa interviewed more than 200 people at the center of the turmoil, resulting in more than 6,000 pages of transcripts—and a spellbinding and definitive portrait of a nation on the brink. This classic study of Washington takes readers deep inside the Trump White House, the Biden White House, the 2020 campaign, and the Pentagon and Congress, with vivid, eyewitness accounts of what really happened. Peril is supplemented throughout with never-before-seen material from secret orders, transcripts of confidential calls, diaries, emails, meeting notes and other personal and government records, making for an unparalleled history. It is also the first inside look at Biden's presidency as he faces the challenges of a lifetime: the continuing deadly pandemic and millions of Americans facing soul-crushing economic pain, all the while navigating a bitter and disabling partisan divide, a world rife with threats, and the hovering, dark shadow of the former president. "We have much to do in this winter of peril," Biden declared at his inauguration, an event marked by a nerve-wracking security alert and the threat of domestic terrorism. Peril is the extraordinary story of the end of one presidency and the beginning of another, and represents the culmination of Bob Woodward's news-making trilogy on the Trump presidency, along with Fear and Rage. And it is the beginning of a collaboration with fellow Washington Post reporter Robert Costa that will remind readers of Woodward's coverage, with Carl Bernstein, of President Richard M. Nixon's final days.

Written by noted AP photographer and photoeditor Brian Horton, this is an insider's manual to one of the most glamorous and exciting media professions. Emphasizing the creative process behind the photojournalist's art, Brian Horton draws upon his three decades of experience, as well as the experiences of other award-winning photojournalists, to instruct readers in the secrets of snapping memorable news photos every time. With the help of more than 100 photographs from the AP archives, he analyzes what constitutes successful news photos of every type, including portraits, tableaux, sports shots, battlefield scenes, and more, as well as offering tips on how to develop a style of your own.

NWR Nine is the 25th Anniversary Edition of this classic text. Teaching by example, with vivid writing, Mr. Mencher teaches students the fundamentals of reporting and writing news.

"There are moments in the history of theatre when stagecraft takes a new turn. I like to think that this happened for the American musical last week, when Tony Kushner's *Caroline, or Change* (at the Public), a collaboration with composer Jeanine Tesori and the director George C. Wolfe, bushwhacked a path beyond the narrative end of the deconstructed, overfreighted musicals of the past thirty years."—John Lahr, *The New Yorker* Louisiana, 1963: A nation reeling from the burgeoning Civil Rights Movement and the Kennedy assassination. *Caroline*, a black maid, and Noah, the son of the Jewish family she works for, struggle to find an identity for their friendship. Through their intimate story, this beautiful new musical portrays the changing rhythms of a nation. Tony Kushner and composer Jeanine Tesori have created a story that addresses contemporary questions of culture, community, race and class through the lens and musical pulse of the 1960s. Tony Kushner is best known for the two-part masterwork, *Angels in America*, recently produced by HBO as a six-hour television event, directed by Mike Nichols to universal acclaim. His other plays include *Homebody/Kabul*, *A Bright Room Called Day* and *Slavs!*; as well as adaptations of Corneille's *The Illusion*, Ansky's *The Dybbuk*, Brecht's *The Good Person of Szechuan* and Goethe's *Stella*. Current projects include: *Henry Box Brown* or *The Mirror of Slavery* and *St. Cecilia* or *The Power of Music*. He recently collaborated with Maurice Sendak on an American version of the children's opera, *Brundibar*. He grew up in Lake Charles, Louisiana, and he lives in New York. Jeanine Tesori wrote the score for *Thoroughly Modern Millie*, which won the 2002 Tony and Drama Desk Awards for Best Musical and the multiple-award-winning *Violet*.

More people write for The Associated Press than for any newspaper in the world, and writers-nearly two million of them-have bought more copies of The AP Stylebook than of any other journalism reference. It provides facts and references for reporters, and defines usage, spelling, and grammar for editors. There are separate sections for journalists specializing in sports and business, and complete guidelines for how to write photo captions, file copy over the wire, proofread text, handle copyrights, and avoid libel. This edition of The AP Stylebook keeps pace with world events, common usage, and AP procedures.

Originally published in 1989. This diary of a news event looks at how the reporting happened as spread by the news wire system of the Associated Press service in America. Analysing the flow of information in this detailed way, this book presents how a major disaster, a fast-moving story with considerable spin, was fed out to the press via the Dallas bureau in 1988. Introductory chapters outline the workings of a press bureau office during a major story and present interview sections with key reporters on the story about how their role unfolded. Sidebar commentary alongside the reproductions of the news wires, organised by date and time, adds interesting discussion throughout the book, while a conclusion evaluates the coverage of the story. The Appendices include reproductions of Texas newspapers' resulting pages about the crash. This is a fascinating case-study of the dissemination of news date before the internet, compiled at a time when computers were just large enough to retain in memory all stories relating to event 'X' in order for this kind of analysis to be attempted.

The Associated Press Stylebook and Briefing on Media Law, Fully Revised and Updated Basic Books

For more than fifty years, the Chicago-based Associated Negro Press (ANP) fought racism at home and grew into an international news organization abroad. At its head stood founder Claude Barnett, one of the most influential African Americans of his day and a gifted, if unofficial, diplomat who forged links with figures as diverse as Jawaharlal Nehru, Zora Neale Hurston, and Richard Nixon. Gerald Horne weaves Barnett's fascinating life story through a groundbreaking history of the ANP, including its deep dedication to Pan-Africanism. An activist force in journalism, Barnett also helped send doctors and teachers to Africa, advised African governments, gave priority to foreign newsgathering, and saw the African American struggle in global terms. Yet Horne also confronts Barnett's contradictions. A member of the African American elite, Barnett's sympathies with black aspirations often clashed with his ethics and a powerful desire to join the upper echelons of business and government. In the end, Barnett's activist success undid his work. Horne traces the dramatic story of the ANP's collapse as the mainstream press, retreating from Jim Crow, finally covered black issues and hired African American journalists.

Many Americans believe that people who lack health insurance somehow get the care they really need. *Care Without Coverage* examines the real consequences for adults who lack health insurance. The study presents findings in the areas of prevention and screening, cancer, chronic illness, hospital--based care, and general health status. The committee looked at the consequences of being uninsured for people suffering from cancer, diabetes, HIV infection and AIDS, heart and kidney disease, mental illness, traumatic injuries, and heart attacks. It focused on the roughly 30 million -- one in seven--working--age Americans without health insurance. This group does not include the population over 65 that is covered by Medicare or the nearly 10 million children who are uninsured in this country. The main findings of the report are that working-age Americans without health insurance are more likely to receive too little medical care and receive it too late; be sicker and die sooner; and receive poorer care when they are in the hospital, even for acute situations like a motor vehicle crash.

An explosive new novel, inspired by real-life events, offers a provocative, controversial journey inside the world of big-business media. 75,000 first printing.

The anthrax incidents following the 9/11 terrorist attacks put the spotlight on the nation's public health agencies, placing it under an unprecedented scrutiny that added new dimensions to the complex issues considered in this report. *The Future of the Public's Health in the 21st Century* reaffirms the vision of *Healthy People 2010*, and outlines a systems approach to assuring the nation's health in practice, research, and policy. This approach focuses on joining the unique resources and perspectives of diverse sectors and entities and challenges these groups to work in a concerted, strategic way to promote and protect the public's health. Focusing on diverse partnerships as the framework for public health, the book discusses: The need for a shift from an individual to a population-based approach in practice, research, policy, and community engagement. The status of the governmental public health infrastructure and what needs to be improved, including its interface with the health care delivery system. The roles nongovernment actors, such as academia, business, local communities and the media can play in creating a healthy nation. Providing an accessible analysis, this book will be important to public health policy-makers and practitioners, business and community leaders, health advocates, educators and journalists.

"Let Kathryn in," said Coretta Scott King to authorities. Three simple words that provided Kathryn Johnson, a reporter for The Associated Press' Atlanta bureau, unprecedented access to the grieving widow in the days following her husband's death. Johnson was on her way to a movie date when word came from Memphis that Martin Luther King Jr. had been assassinated. She immediately headed for the King home where, despite resistance from authorities on the scene, she was the only reporter allowed inside. Johnson's many years covering King and his family had earned her the trust to be a discreet, observant witness to the aftermath of a defining moment in American history. Kathryn Johnson covered the Civil Rights movement across the South in the 1960s, often risking her own safety to observe first-hand the events of this great era. Her stories took her from witnessing the integration of the University of Georgia by dressing as a student, to hiding unobserved under a table near an infamous schoolhouse door in Alabama, to marching with the massive crowd from Selma to Montgomery. Johnson, one of the only female reporters on the scene, threw herself into charged situations with a determination to break the news no matter what. Featuring an Introduction by Andrew Young, former U.S. Ambassador to the UN and a leader of the Civil Rights Movement, the book also includes never-before-seen photos and artifacts from the AP archives.

A former ambassador to the United Nations explains his controversial efforts to defend American interests and reform the U.N., presenting his argument for why he believes the United States can enable a greater global security arrangement for modern times. Reprint.

Offers guidelines to capitalization, abbreviations, punctuation, spelling, numerals, usage, and style.

An award-winning presidential historian offers an authoritative account of American presidents' attacks on our freedom of the press—including a new foreword chronicling the end of the Trump presidency. "The FAKE NEWS media," Donald Trump has tweeted, "is not my enemy, it is the enemy of the American People!" Has our free press ever faced as great a threat? Perhaps not—but the tension between presidents and journalists is as old as the republic itself. Every president has been convinced of his own honesty and transparency; every reporter who has covered the White House beat has believed with equal fervency that his or her journalistic rigor protects the country from danger. Our first president, George Washington, was also the first to grouse about his treatment in the newspapers, although he kept his complaints private. Subsequent chiefs like John Adams, Abraham Lincoln, Woodrow Wilson, and Barack Obama were not so reticent, going so far as to wield executive power to overturn press freedoms, and even to prosecute journalists. Theodore Roosevelt was the first president to actively manage the stable of reporters who followed him, doling out information, steering coverage, and squashing stories that interfered with his agenda. It was a strategy that galvanized TR's public support, but the lesson was lost on Woodrow Wilson, who never accepted reporters into his inner circle. Franklin Roosevelt transformed media relations forever, holding more than a thousand presidential press conferences and harnessing the new power of radio, at times bypassing the press altogether. John F. Kennedy excelled on television and charmed reporters to hide his personal life, while Richard Nixon was the first to cast the press as a public enemy. From the days of newsprint and pamphlets to the rise of Facebook and Twitter, each president has harnessed the media, whether intentional or not, to imprint his own character on the office. In this remarkable new history, acclaimed scholar Harold Holzer examines the dual rise of the American presidency and the media that shaped it. From Washington to Trump, he chronicles the disputes and distrust between these core institutions that define the United States of America, revealing that the essence of their confrontation is built into the fabric of the nation.

Every day, new and strange cases of violence and crime spring up throughout the world. In this collection of strange stories, the Associated Press has examined the furthest edge of society's criminal element--obsessive, egomaniacal cult leaders. Many of these stories unfold under normal circumstances. People looking to believe in something greater and find somewhere to belong. From the "friendly" sci-

fi cult led by Marshall Applewhite the supposedly progressive, Beatles-loving Charles Manson, the faces of cult crime often offer its followers the acceptance they're looking for--at a price. What drives people to the edge? Observe the evil within from the world's most famous cases of doomsday cults through the renowned reporting and analysis of The Associated Press.

An unprecedented examination of how news stories, editorials and photographs in the American press—and the journalists responsible for them—profoundly changed the nation's thinking about civil rights in the South during the 1950s and '60s. Roberts and Klibanoff draw on private correspondence, notes from secret meetings, unpublished articles, and interviews to show how a dedicated cadre of newsmen—black and white—revealed to a nation its most shameful shortcomings that compelled its citizens to act. Meticulously researched and vividly rendered, *The Race Beat* is an extraordinary account of one of the most calamitous periods in our nation's history, as told by those who covered it.

Uses personal accounts, archival materials, interviews, and Pulitzer-Prize-winning photographs to document AP's groundbreaking role in providing the news to the international and American press.

From dailies, to specialized monthlies and quarterlies, to online journals, there are now more venues for disseminating information than ever before—all of them in need of qualified reporters. Written for a new generation of journalists, this handbook schools readers in the art and science of reporting as practiced at the world's largest and oldest news service. Written by an ace reporter with over 20 years on the job, it provides expert guidance and all the tools needed to successfully investigate and report on newsworthy events, locally, nationally, and internationally, including traditional pencil-and-paper technique as well as cutting-edge computer-assisted reporting technologies. Throughout, the book is enriched by insightful tips and anecdotes from veteran AP reporters such as trial writer Linda Deutsch, national writer and Pulitzer winner Charles J. Hanley, special correspondent Mort Rosenblum, space writer Marcia Dunn, and others.

The New York Times Bestseller "A gripping journalistic procedural... Spotlight meets Erin Brockovich." —Michelle Goldberg, The New York Times "Julie K. Brown's important book offers not just a definitive account of the Epstein case, but a compelling window into her own experiences as a dogged reporter at a regional newspaper, facing off against powerful interests set against her reporting." —Ronan Farrow, Pulitzer Prize-winning author of *Catch and Kill* Dauntless journalist Julie K. Brown recounts her uncompromising and risky investigation of Jeffrey Epstein's underage sex trafficking operation, and the explosive reporting for the Miami Herald that finally brought him to justice while exposing the powerful people and broken system that protected him. For many years, billionaire Jeffrey Epstein's penchant for teenage girls was an open secret in the high society of Palm Beach, Florida and Upper East Side, Manhattan. Charged in 2008 with soliciting prostitution from minors, Epstein was treated with unheard of leniency, dictating the terms of his non-prosecution. The media virtually ignored the failures of the criminal justice system, and Epstein's friends and business partners brushed the allegations aside. But when in 2017 the U.S Attorney who approved Epstein's plea deal, Alexander Acosta, was chosen by President Trump as Labor Secretary, reporter Julie K. Brown was compelled to ask questions. Despite her editor's skepticism that she could add a new dimension to a known story, Brown determined that her goal would be to track down the victims themselves. Poring over thousands of redacted court documents, traveling across the country and chasing down information in difficulty and sometimes dangerous circumstances, Brown tracked down dozens of Epstein's victims, now young women struggling to reclaim their lives after the trauma and shame they had endured. Brown's resulting three-part series in the Miami Herald was one of the most explosive news stories of the decade, revealing how Epstein ran a global sex trafficking pyramid scheme with impunity for years, targeting vulnerable teens, often from fractured homes and then turning them into recruiters. The outrage led to Epstein's arrest, the disappearance and eventual arrest of his closest accomplice Ghislaine Maxwell, and the resignation of Acosta. The financier's mysterious suicide in a New York City jail cell prompted wild speculation about the secrets he took to the grave—and whether his death was intentional or the result of foul play. Tracking Epstein's evolution from a college dropout to one of the most successful financiers in the country—whose associates included Donald Trump, Prince Andrew, and Bill Clinton—*Perversion of Justice* builds on Brown's original award-winning series, showing the power of truth, the value of local reportage and the tenacity of one woman in the face of the deep-seated corruption of powerful men.

In all of journalism, nowhere are the stakes higher than in foreign news-gathering. For media owners, it is the most difficult type of reporting to finance; for editors, the hardest to oversee. Correspondents, roaming large swaths of the planet, must acquire expertise that home-based reporters take for granted -- facility with the local language, for instance, or an understanding of local cultures. Adding further to the challenges, they must put news of the world in context for an audience with little experience and often limited interest in foreign affairs -- a task made all the more daunting because of the consequence to national security. In *Journalism's Roving Eye*, John Maxwell Hamilton -- a historian and former foreign correspondent -- provides a sweeping and definitive history of American foreign news reporting from its inception to the present day and chronicles the economic and technological advances that have influenced overseas coverage, as well as the cavalcade of colorful personalities who shaped readers' perceptions of the world across two centuries. From the colonial era -- when newspaper printers hustled down to wharfs to collect mail and periodicals from incoming ships -- to the ongoing multimedia press coverage of the Iraq War, Hamilton explores journalism's constant -- and not always successful -- efforts at "dishing the foreign news," as James Gordon Bennett put it in the mid-nineteenth century to describe his approach in the New York Herald. He details the highly partisan coverage of the French Revolution, the early emergence of "special correspondents" and the challenges of organizing their efforts, the profound impact of the non-yellow press in the run-up to the Spanish-American War, the increasingly sophisticated machinery of propaganda and censorship that surfaced during World War I, and the "golden age" of foreign correspondence during the interwar period, when outlets for foreign news swelled and a large number of experienced, independent journalists circled the globe. From the Nazis' intimidation of reporters to the ways in which American popular opinion shaped coverage of Communist revolution and the Vietnam War, Hamilton covers every aspect of delivering foreign news to American doorsteps. Along the way, Hamilton singles out a fascinating cast of characters, among them Victor Lawson, the overlooked proprietor of the Chicago Daily News, who pioneered the concept of a foreign news service geared to American interests; Henry Morton Stanley, one of the first reporters to generate news on his own with his 1871 expedition to East Africa to "find Livingstone"; and Jack Belden, a forgotten brooding figure who exemplified the best in combat reporting. Hamilton details the experiences of correspondents, editors, owners, publishers, and network executives, as well as the political leaders who made the news and the technicians who invented ways to transmit it. Their stories bring the narrative to life in arresting detail and make this an indispensable book for anyone wanting to understand the evolution of foreign news-gathering. Amid the steep drop in the number of correspondents stationed abroad and the recent decline of the newspaper industry, many fear that foreign reporting will soon no longer exist. But as Hamilton shows in this magisterial work, traditional correspondence survives alongside a new type of reporting. *Journalism's Roving Eye* offers a keen understanding of the vicissitudes in foreign news, an understanding imperative to better seeing what lies ahead.

Two-time Peabody Award-winning writer and producer Ira Rosen reveals the intimate, untold stories of his decades at America's most iconic news show. It's a 60 Minutes story on 60 Minutes itself. When producer Ira Rosen walked into the 60 Minutes offices in June 1980, he knew he was about to enter television history. His career catapulted him to the heights of TV journalism, breaking some of the most important stories in TV news. But behind the scenes was a war room of clashing producers, anchors, and the most formidable 60 Minutes figure: legendary correspondent Mike Wallace. Based on decades of access and experience, Ira Rosen takes readers behind closed doors to offer an incisive look at the show that invented TV investigative journalism. With surprising humor, charm, and an eye for colorful detail, Rosen delivers an authoritative account of the unforgettable personalities that battled for prestige, credit, and the desire to scoop everyone else in the game. As Mike Wallace's top producer, Rosen

reveals the interview secrets that made Wallace's work legendary, and the flaring temper that made him infamous. Later, as senior producer of ABC News Primetime Live and 20/20, Rosen exposes the competitive environment among famous colleagues like Diane Sawyer and Barbara Walters, and the power plays between correspondents Chris Wallace, Anderson Cooper, and Chris Cuomo. A master class in how TV news is made, Rosen shows readers how 60 Minutes puts together a story when sources are explosive, unreliable, and even dangerous. From unearthing shocking revelations from inside the Trump White House, to an outrageous proposition from Ghislaine Maxwell, to interviewing gangsters Joe Bonanno and John Gotti Jr., Ira Rosen was behind the scenes of 60 Minutes' most sensational stories. Highly entertaining, dishy, and unforgettable, Ticking Clock is a never-before-told account of the most successful news show in American history.

"I don't want you to rehabilitate me," Philip Roth said to his only authorized biographer, Blake Bailey. "Just make me interesting." Granted complete independence and access, Bailey spent almost ten years poring over Roth's personal archive, interviewing his friends, lovers, and colleagues, and listening to Roth's own breathtakingly candid confessions. Cynthia Ozick, in her front-page rave for the New York Times Book Review, described Bailey's monumental biography as "a narrative masterwork ... As in a novel, what is seen at first to be casual chance is revealed at last to be a steady and powerfully demanding drive. ... under Bailey's strong light what remains on the page is one writer's life as it was lived, and almost as it was felt." Though Roth is generally considered an autobiographical novelist—his alter-egos include not only the Roth-like writer Nathan Zuckerman, but also a recurring character named Philip Roth—relatively little is known about the actual life on which so vast an oeuvre was supposedly based. Bailey reveals a man who, by design, led a highly compartmentalized life: a tireless champion of dissident writers behind the Iron Curtain on the one hand, Roth was also the Mickey Sabbath-like roué who pursued scandalous love affairs and aspired "[t]o affront and affront and affront till there was no one on earth unaffronted"—the man who was pilloried by his second wife, the actress Claire Bloom, in her 1996 memoir, Leaving a Doll's House. Towering above it all was Roth's achievement: thirty-one books that give us "the truest picture we have of the way we live now," as the poet Mark Strand put it in his remarks for Roth's Gold Medal at the 2001 American Academy of Arts and Letters ceremonial. Tracing Roth's path from realism to farce to metafiction to the tragic masterpieces of the American Trilogy, Bailey explores Roth's engagement with nearly every aspect of postwar American culture.

"Crime stories attract audiences and social buzz, but they also serve as prisms for perceived threats. As immigration, technological change, and globalization reshape our world, anxiety spreads. Because journalism plays a role in how the public adjusts to moral and material upheaval, this unease raises the ethical stakes. Reporters can spread panic or encourage reconciliation by how they tell these stories. Murder in our Midst uses crime coverage in select North American and Western European countries as a key to examine culturally constructed concepts like privacy, public, public right to know, and justice. Working from close readings of news coverage, codes of ethics and style guides, and personal interviews with almost 200 news professionals, this book offers fertile material for a provocative conversation. We use our findings to divide the ten countries studied into three media models; we explore what the differing coverage decisions suggest about underlying attitudes to criminals and crime, and how justice in a democracy is best served. Today, journalists' work can be disseminated around the world without any consideration of whether what's being told (or how) might dissolve cultural differences or undermine each community's right to set its own standards to best reflect its citizens' values. At present, unique reporting practices persist among our three models, but the internet and social media threaten to dissolve distinctions and the cultural values they reflect. We need a journalism that both opens local conversations and bridges differences among nations. This book is a first step in that direction"--

Polly knows she's strong and capable. But whenever she offers to help her uncle or brother or neighbor, they tell her: "That's not what girls do." Then one day, Polly goes to a rally to meet a woman who's running for president, and they make a pinkie promise to remember all the things that girls do. Polly carries that promise with her at school, onto the soccer field, and even into an election for Class President! This inspiring story will encourage young readers to dream big. Godwin Books

More people write for the Associated Press than for any other news service, and more writers take their style and word-usage cues from this world-famous institution than from any other journalism source. In the no-nonsense, authoritative tradition of the best-selling AP Stylebook, the top editors at the AP have now written the definitive guide to punctuation. From the when and how of the ampersand to the rules for dashes, slashes, and brackets; from the correct moment for the overused exclamation point to the rules of engagement for the semicolon, The AP Guide to Punctuation is an invaluable and easy-to-use guide to the most important aspect of clear and persuasive writing.

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