

Changes, and then some



Michael E. Bennett
President, Press Club

Despite the focus on multimedia journalism transformation and technology, some things stay the same: “reporters have to take a big pile of information and weed it down to a very concise story. You want to find stories, you want to hear their voices. It’s your experience as a reporter that’s going to capture the story,” said Mike Harris, chief photographer for WEWS-TV/Channel 5.

“You’re going to use your journalism, once you get past the equipment,” said the Emmy Award-winner Harris at the first Press Club workshop in the “Mastering Multimedia Communications” series – even as he offered instruction on how to best use the equipment and technology. (See article in this issue.)

It was a good reminder to always focus on the basics. (Remember the 5 Ws and an H? Do they even teach those anymore?) But the basics alone aren’t enough, and success today means applying those basics to changing times, situations and needs.

For some people, that means learning new buttons to push on new devices, and logging onto new platforms to distribute messages. The multimedia workshops will help communicators become more comfortable doing that. [Sign up now](#) for the remaining sessions and encourage your colleagues to join you.

For other people it means training for new careers – which will be the topic at the “Make Your Best Pitch” event in partnership with Cleveland Indians (Friday, April 5, 11:30 a.m.- 1:30 p.m. at Progressive Field). This year’s theme is “Make Your Best Career Transition Pitch.” It will offer practical advice for moving into or advancing in corporate communications, media relations and

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The Press Club of Cleveland in association with
The Cleveland Indians presents

"Make Your Best Career Transition Pitch"

Looking to Make Your Move to Corporate Communications, Media Relations or Public Relations? Join Us to Hear How Some of Cleveland's Legendary News People Made the Corporate Jump and Get Sage Advice on How You Can, too!
Join The Press Club Of Cleveland on **April 5, 2013**, as Our Expert Panel Helps Show You How To Make a Career Transition.

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Putting the “story” in visual storytelling

WEWS-TV5 trainer offers practical tips in multimedia workshop

Telling stories in a multimedia world requires good lighting, good sound and good visuals. But mostly it requires people who have stories to tell, and communications professionals who can capture those stories, Mike Harris, chief photographer for WEWS-TV/Channel 5, told attendees at the first workshop in The Press Club series “Mastering Multimedia Communications; Reinventing yourself for a cross-platform world.”

Harris, an Emmy-award winning videographer, has spent his career telling visual stories and teaching others how to do so. At Channel 5, he trains reporters and photographers on multimedia journalism techniques, including the latest technology.

On March 6, he brought that knowledge – and several pieces of the technology - to

the 18 people at the workshop on “Telling Visual Stories.” The Press Club collaborated with Cleveland State University’s School of Communications to present the series in CSU’s Main Classroom Building. Dr. George Ray, the school’s director, welcomed the group.

The crowd included everyone from students to print professionals to multimedia journalists looking to learn new skills. The workshop followed the successful series kick-off on Feb. 6 at the Market Garden Brewery. Three more workshops are planned. (See list on page 4 or visit www.pressclubcleveland.com for details and to sign up now.)

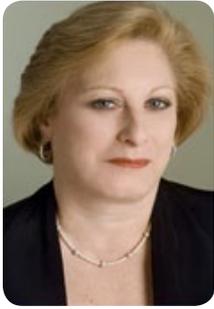
Harris acknowledged there is a learning curve for non-MMJs (multimedia journal-

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Fifty Shades of Typos

By Laurie Mitchell, Certified Personnel Consultant



When addressing college students, recent graduates, young professionals and even old pros on how to interview successfully, and how to craft a résumé, a cover letter and follow-up notes,

I begin by identifying myself as “Chief of the Grammar Police” and asking everyone present who knows what a gerund is to raise a hand. The older I get, the fewer hands go up.

It’s almost a given that no one under 45 can define a gerund even if the word has been encountered in conversation or on paper, oops, the screen. And, since grammar, per se, hasn’t been taught in public middle and high schools in 15 to 20 years, younger communicators who never have experienced the joy of diagramming a complex sentence are clueless about the compositional minutiae older writers love to tinker with. OK, flog me with wet noodles for the preposition at the end of that sentence!

Recently, I was discussing the “merits” of the Fifty Shades of Gray trilogy with two cousins who are oft-published intellectuals. As I espoused the books’ “positives” and

recounted their bashing by verbose, hysterical feminists in the British rags I read last summer while in Scotland, I heard myself saying, “You know, it’s amazing that books even in their 1000th printing have more typos per page than I have digits. I did hate wading through the ubiquitous typos.” Has copy proofing fallen victim to cost containment at publishing houses even for runaway best sellers? Obviously, the great unwashed and some others don’t give a hoot about grammar.

One of my personal heroes is Kyle Wiens, CEO of iFixit, who wrote in a July 20, 2012, Harvard Business Review blog post “I won’t hire people who use poor grammar. Grammar is relevant for all companies. Yes, language is constantly changing, but that doesn’t make grammar unimportant. Good grammar is credibility, especially on the internet. In blog posts, on Facebook statuses, in emails, and on company websites, your words are all you have. They are a projection of you in your physical absence. And, for better or worse, people judge you if you can’t tell the difference between their, there, and they’re. Good grammar makes good business sense – and not just when it comes to hiring writers...

“Grammar signifies more than just a person’s ability to remember high school

English. I’ve found that people who make fewer mistakes on a grammar test also make fewer mistakes when they are doing something completely unrelated to writing – like stocking shelves or labeling parts ... I hire people who care about details ... Applicants who don’t think writing is important are likely to think lots of other (important) things aren’t important ... Grammar is my litmus test. All applicants say they’re detail-oriented; I just make my employees prove it.”

A few years ago, a recent grad lambasted me when I corrected her usage of “full proof” when she meant “foolproof.” “I did two internships in newsrooms so I know what I’m talking about,” she retorted. “You need to go back to community college and take a basic English grammar course.”

P.S. All grammar mistakes in this article are evidence of poor copy proofing by the editor!

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public relations.

The all-star panel includes veteran news journalists who have made the switch: Mike Conway (Sherwin-Williams), Don Olson (Medical Mutual), Dick Russ (North Coast Community Homes), Mary Ann Sharkey (consultant) and Loree Vick (UH). [Sign up today.](#)

Even as we prepare for change, we look to the past with respect and honor:

nominations are open for the Cleveland Journalism Hall of Fame and the Chuck Heaton Award. Please submit candidates ASAP.

The Press Club continues its own move into the new era with renewed strength and purpose. We welcomed a host of new members the past few months. Check out some profiles in this edition and watch for more to come.

I concluded last month’s column with a list of ways you can help The Press Club perform its service, including linking with us on Facebook and Twitter (@PressClubCleve).

Here’s one more: join a Press Club committee and help direct the group’s activities. It’s a great way to get involved, network, have an impact – and have fun. Thanks to those who responded to the emailed request; if you haven’t signed up, watch for an update or contact me at mebennett@outlook.com or 216-408-3874.

the Byliner

A publication of
The Press Club of Cleveland

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Press Club Member Anniversaries: March

10 Years
Steve Gleydura

4 Years
Lee Moran
Mary Patton
Don Baker
Julie Haug Feagler

3 Years
Jennifer Keirn

2 Years
Bob Jacob

1 Year
Amy McGahan
Matt O’Donnell

Nominations sought for Journalism Hall of Fame

Deadline May 1 for HOF, Chuck Heaton Award nominees

About this time every year, people want to know: how are inductees selected for The Press Club of Cleveland's Journalism Hall of Fame and chosen for the Chuck Heaton Award?

Well, it all begins with you! You nominate - you choose.

Any Press Club of Cleveland member can submit a nomination. There is no form - just send a note and include as much biographical information as possible and reasons you feel your nominee should be inducted.

After all of the nominations are received, a committee of Press Club members will discuss the merits of new and previous nominees, then determine a list of 10 finalists. Those 10 names will be listed on a paper ballot mailed to all Press Club members whose dues are paid in full and are in good standing.

Press Club members will vote for up to five candidates; the top vote getters will be inducted. You should receive your ballot by June 1 and it is due back before the end of July. The new inductees will be announced around Aug. 1 and inducted at a wonderful gala event usually held in October.

What are the eligibility requirements?

There are no hard-and-fast rules, but the ideal candidates will surely have a stellar Cleveland journalism track record. All candidates must have worked in the Cleveland area as journalists.

What is the Chuck Heaton Award? The Chuck Heaton Award goes to the print, radio, or television journalist who best exemplifies the sensitivity and humility which, along with his writing talent, were traits exhibited by Chuck Heaton during his exemplary career at The Plain Dealer.

Where in the world is the Hall of Fame?

Plaques of all inductees into the Journalism Hall of Fame are on display at Nighttown restaurant in Cleveland Heights (12387 Cedar Road, at the top of Cedar Hill). The bronzed plaques include sketches and bios of each inductee.

Also on display at Nighttown - the "official home of The Press Club of Cleveland" - are some of the club's historical photographs of seminal moments in Cleveland's past.

Remember: Press Club members get a 15 percent discount on food at Nighttown by showing their membership cards!

Just like the others we mentioned, nominations for the Chuck Heaton award can be emailed or mailed directly to The Press Club.

How do I submit a nomination for the Hall of Fame and/or the Chuck Heaton Award?

Best method: email your nomination to pressclubcleveland@oh.rr.com with Hall of Fame or Chuck Heaton nominee in the subject line. Put your note in the body of the email and/or include attachments.

You may also send them through regular mail to: The Press Club of Cleveland Hall of Fame, 28022 Osborn Road, Cleveland OH 44140

Deadline for nominations is May 1, 2013.

Visit our website at <http://www.pressclubcleveland.com> to see a list of past winners.



2012 Hall of Fame Inductees

The PRESSCLUB of Cleveland

"Serving and honoring communications professionals since 1887."

President: Michael E. Bennett
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Immediate Past President: Ed Byers
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IndustryWeek
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Secretary & Treasurer: Carol Kovach
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Tom Skoch
The Morning Journal

Richard Stewart
DIGIZOOM MEDIA

General Counsel to The Press Club of Cleveland

David Marburger
Baker & Hostetler

STORY FROM PAGE 1

ists) to get comfortable with the new reality. But he was optimistic that participants will become as comfortable using a camera as they were using pencil and paper.

“You have to get past the hurdle of the technical end,” he said “You’re going to miss a lot of stories and screw up a lot of video, but six months down the road, as long as you practice and try not to make the same mistakes, you’ll get there.”

With several cameras on display and passed around the audience, he noted the quality or price of the camera – whether \$200 or \$10,000 – is secondary to how it’s used. “It’s all how you produce your video that you can make magical video. Lighting, audio and composition will set you apart from anyone else.”

Above all, he said, focus on the people you report on. “You want to find stories, not Official Number One. We care about people. You want to hear their voices.”

Harris also demonstrated the best ways to use lighting, how to compose a shot for maximum effect when it appears on screen, and how to make transitions effective.

A key to success for journalists transitioning into multimedia is to try different things. Play around with the equipment, he said; learn its intricacies, have fun and learn from mistakes. Even the pros sometimes air less-than-perfect pieces.

“Any idiot can capture something on video,” he said. “It’s your experience as a reporter that’s going to capture the story. You’re going to use your journalism, once you get past the equipment.”



The
PRESSCLUB
of Cleveland

presents

Mastering Multimedia Communications

The Press Club series on “Mastering Multimedia Communications: Reinventing yourself for a cross-platform world” continues in April.

Register today at <http://pcmultimedia2013.eventbrite.com>, visit www.pressclubcleveland.com for updates, or call 440-899-1222 for details.

WORKSHOP 2: USING TOOLS OF THE TRADE

Wednesday, April 10, 2013, 5:30-7:30 p.m.

Smartphones, tablets and apps ... today’s communications professional must master tools on current and emerging platforms: • Smartphones and apps • Tablets, digital cameras, flash cameras • Software to take your stories to new levels

WORKSHOP 3: MANAGING MULTIMEDIA – AND YOURSELF

Wednesday, May 1, 2013, 5:30-7:30 p.m.

How much can one person do? How can one communications professional report, write, shoot, edit, post, Tweet and think ... all at the same time?

- Become more efficient at framing and focusing your stories to get the most out of each platform
- Manage your time and prioritize your tasks for maximum impact

WORKSHOP 4: BUILDING A CROSS-PLATFORM STRATEGY

Wednesday, June 5, 2013, 5:30-7:30 p.m.

You’ve learned to produce a video or audio report, post a blog and tell your story in new and different ways. Now what? How can these tools work together so you can best tell your story and engage audiences? • Leverage reader/audience input and feedback

- How to know when to Tweet, FB or Pinterest?
- Sourcing stories and breaking news via the social crowd

Cost: Press Club members: \$80 per session Non-members: \$125 per session

Paid participants will have access to recordings of sessions. Dates subject to change. Panelist lists in formation. All sessions tentatively are at Cleveland State University.



Welcome New Member



Lori Izeman

Job title: Director of Special Events and Public Relations

Employer / location: Diabetes Partnership of Cleveland

City of residence: Orange

Alma Mater: Michigan State University, BA; and John Carroll University, MA

What is the "elevator description" of your job? Assume all responsibilities for the internal and external communications in building a cohesive image for the Diabetes Partnership of Cleveland and increasing awareness for the Partnership and issues surrounding those with diabetes or at risk for diabetes, and their families.

Best part of the job? I learn something new every day!

Most challenging part of your job? Obtaining corporate sponsorships.

Something not many people know about me: I have type 1 diabetes and enjoy being an inspiration to others to manage their diabetes well and live productive lives.

The inspiration for getting me into this business is/was? To give back to the community instead of filling someone's pocket.

What do you hope to get out of your Press Club of Cleveland membership? To garner more knowledge from those willing to share their insights.

What do you enjoy most about living in Cleveland? The diversity of the people and the weather!

My latest exciting project is: Reaching out to enroll participants in the 28th Annual Swim for Diabetes sponsored by 19 Action News and Cleveland's New 102! The event

takes place at 37+ pools in 7 counties April 26-28. Proceeds provide diabetes education, support programs and Camp Ho Mita Koda for children with diabetes. As we are local and not affiliated with a national organization 100% of the funds raised stays in Northeast Ohio.



Afi-Odelia E. Scruggs

Job title: Independent digital journalist

Employer / location: Self-employed

City of residence: South Euclid

Alma Mater: University of Chicago

What is the "elevator description" of your job? I use words, visuals and multimedia to create "articles" for online, print and broadcast outlets.

Best part of the job? Coming up with ideas and executing them.

Most challenging part of your job? Finding clients.

Something not many people know about me: I play electric bass for two churches in Cleveland.

The inspiration for getting me into this business is/was? I wanted to support myself with my writing. (That's a laugh now, isn't it?)

What do you hope to get out of your Press Club of Cleveland membership? I'd like to network with other professional communicators in the area.

What do you enjoy most about living in Cleveland? The variety of ethnic food! Cooking has become a hobby.

My latest exciting project is: I'm learning to make infographics and data visualizations.

Longtime newsman Miller leaves lasting legacy

Cleveland journalism lost one of its legends in February with the death of Arnold Miller, whom *The Press Club* inducted into the Cleveland Journalism Hall of Fame a decade ago. Bob Jacob, managing editor of the Cleveland Jewish News, worked with Miller in Elyria and shared his thoughts in a column first published on www.cjn.org on Feb. 21 and in the CJN's print editions. It is reprinted here by permission.

By Bob Jacob, CJN Managing Editor

The Fourth Estate lost a gentle giant last week when Arnold Miller was taken from us. Arnie, as his friends called him, was among the finest newspapermen that I have known in a career that spans more than 30 years. He was the perfect mentor for a budding journalist.

The voice on my answering machine when I got home that day was from Alyssa Miller Knight, his daughter. She called to inform me that her dad had passed away earlier on Feb. 14 at age 81 and the funeral would be Feb. 17 at Berkowitz-Kumin-Bookatz Memorial Chapel in Cleveland Heights.

Miller, who lived in Westlake, had an illustrious career, working at the Hagerstown

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April 5th Panel:

Mike Conway, Sherwin-Williams, Former WJW-TV 8 Reporter

Don Olson, Medical Mutual Of Ohio, Former WJW-TV 8 Akron Bureau Chief

Dick Russ, North Coast Community Homes, Former WKYC-TV 3 Managing Editor and Reporter

Mary Ann Sharkey, Government and Political Campaign Consultant, Former Cleveland Plain Dealer Managing Editor

Howard Fencil, Hennes-Paynter, Former Assistant News Director at WKYC-TV 3

Moderator:

Loree Vick, University Hospitals, Former WJW-TV 8 News Anchor

Date: April 5, 2013

Time: 11:30 Registration, 12 Noon Lunch With Program to Follow, 1:30 Adjourn

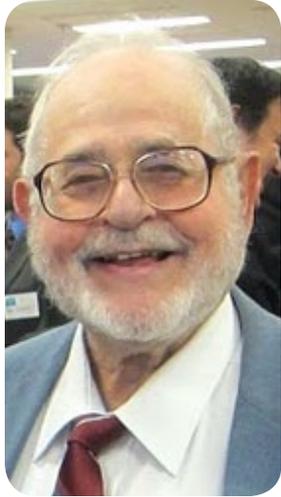
Place: Terrace Club at Progressive Field

Cost: Press Club Members \$35, Non-Members \$45, Students \$25

<http://pcapril52013.eventbrite.com/>



MILLER FROM PAGE 5



Morning Herald in Maryland, the Fort Wayne News-Sentinel in Indiana, the Akron Beacon Journal and The Cleveland Press before becoming managing editor of The Chronicle-Telegram in Elyria from 1972 to 1997. He was

inducted into the Cleveland Journalism Hall of Fame in 2002.

I was a young sports reporter when I joined the C-T in 1981 after two years at the Painesville Telegraph. Like all young, aspiring journalists following the Watergate era, I thought I knew everything.

In reality, Miller had forgotten more about the business than I knew at the time.

He was the typical curmudgeon of the newsroom. Every day, he reminded me of the Ed Asner character, Lou Grant. Rough on the exterior but a gentle, kind person on the inside.

Jobs were difficult to come by in those days, especially at award-winning newspapers. There was very little turnover. Since college, I had tried to join the C-T staff. Finally, the call came from the “big league.” Sports editor Jerry Rombach wanted to interview me.

Rombach was out sick when I arrived for my interview. Unfortunately, no one called to reschedule. Sports writer Roger Negin asked me to wait while he informed Miller of the situation. Miller, who was busy orchestrating that day’s paper, “summoned” me into his corner office as the entire newsroom watched as if the kid had been called to see the principal. All of a sudden, my excitement turned into pure fear. What would I say? What would I talk about? Why don’t I turn around and leave?

Miller demanded to know why no one called me. Then he bellowed, “Let me see your clips (stories).” Within seconds, his astute evaluation was completed. “If it were up to me, I wouldn’t hire you, kid!” But call Rombach next week.

Well, talk about kicking me back to the “minor league” and deflating my confidence in a matter of seconds. On the long drive back to the East Side of Cleveland, I kept

replaying the “interview.” I couldn’t believe it was over before it even started.

Needless to say, I did a whole lot of thinking that weekend. Could I be that bad? After all, I had written thousands of stories for my college newspaper and a small daily.

Nevertheless, I took Miller’s advice and called Rombach the following week. After an interview, he offered me a position.

I remained at the C-T for almost 20 years, working in Miller’s newsroom for 16 of those years. I worked my way up in the sports department until he named me executive sports editor.

Every time I walked into that corner office, that lesson he taught me during our interview served me well. It took a while to grasp what he was teaching, but it’s a lesson that I have attempted to instill in all reporters wherever I have worked.

He was showing me that this is not a business for the faint at heart. This is a tough business. People will try to walk all over you if you let them. They will not like everything that you write about them or say about them, but that is your job. Anyone can write the fluff stories. It’s the difficult ones that make reporters stand out. And how you react is what determines how good you will be in this business. I must have made an impression on him as I didn’t curl up and crawl out of his office that day.

Miller was a master of his craft. He knew how to get the best out of his people.

In the journalistic heyday, Lorain County was a fierce battleground between The C-T and its larger competitors, the Lorain Journal, now the Morning Journal, and the Plain Dealer, which operated a bureau in the county. Miller made sure his troops won the battles and the war. We took no prisoners. That was a great era of journalism, where we competed to beat the other paper, and Miller never liked to see the competition get a story that we should have had. If it happened, he let us know about it. And guess what? It didn’t happen again.

As soon as the paper rolled off the presses for the afternoon edition, Miller grabbed one of the first copies. Everyone in the newsroom could see the china marker working its way across every page and many stories. Then he would bang out notes on an old typewriter (he rarely used the computer in his office) and affix them to your work. Within an hour, a copy girl would bring us our stories and layouts with Miller’s critique. Every day was a day of learning. If you made a mistake, he let you

know. If something could have been written better, he let you know. If a headline was off the mark, he let you know. And if you did a good job, he let you know that as well. Everything he did was to make you a better reporter. I still have some of those marked-up papers. Of course, the good ones, only. Now I will cherish them even more.

Miller backed his reporters 110 percent. And he backed down from no one. Mayors, judges, attorneys couldn’t sway his professionalism, moral conviction or ethics. Politicians coming in for a meeting and expecting a pushover were in for a surprise. The C-T was special and Miller knew it. He took great strides to make sure the government was on the right side of the law, the community was informed and everyone got their 25 cents worth each day.

He never shied away from a big story. He thrived on the big story. Months before I arrived, he guided a team of reporters that led to the shutdown of a doctor’s clinic that was prescribing illegal drugs. He also orchestrated the coverage of Lorain journalist Terry Anderson, who was released after nearly seven years as a hostage in Iran.

Miller, who regularly read the CJN as well as four or five other papers until a recent stroke made it impossible for him to read, was among the first to congratulate me when I became managing editor of this paper two years ago. This came after we had lost contact following his retirement.

That call meant so much to me.

Miller became a regular caller, suggesting stories we should cover, making sure we weren’t “scooped” on stories and offering critiques of the paper. When the 30th anniversary of the closing of the Cleveland Press approached in June 2012, I knew of only one person to ask to write the story. I was delighted when he accepted. I was even more delighted when he visited the office weeks later to make sure I had the story and the photos.

We had talked about having lunch on one his regular visits to the East Side to play cards with his longtime buddies. We ended every telephone call by saying, “Next time, next time.”

Unfortunately, there won’t be a next time. I’m saddened that I won’t be hearing those words anymore, those ideas, those suggestions or even those critiques. But Arnie, I know you’re watching over me. For that, I am eternally grateful.

bjacob@cjn.org

Ron Kuntz made acclaimed photographs and notable friends: news obituary

Ron Kuntz was behind the lens of many iconic photographs during his long and celebrated career as a news photographer, for which he was inducted into the Cleveland Journalism Hall of Fame in 2006 by The Press Club. The following article was posted on The Plain Dealer website, www.cleveland.com, on March 8. It is reprinted here by permission.

By Grant Segall

The Plain Dealer

Ron Kuntz took playful punches from Muhammad Ali, lent Mickey Mantle a camera, shot pictures on every continent, made 2,000 ministry visits to prisons on three continents and saw his photos hung in the pro baseball and football halls of fame.

Kuntz, a long-time photographer for the United Press International and other news services, died overnight Wednesday at home in North Olmsted. The 78-year-old had struggled with heart illness for many years.

"He was fearless," said former Indian Andre Thornton. "He got me to fly on a small airplane, which I never would have done. He was a good friend and a great photographer."

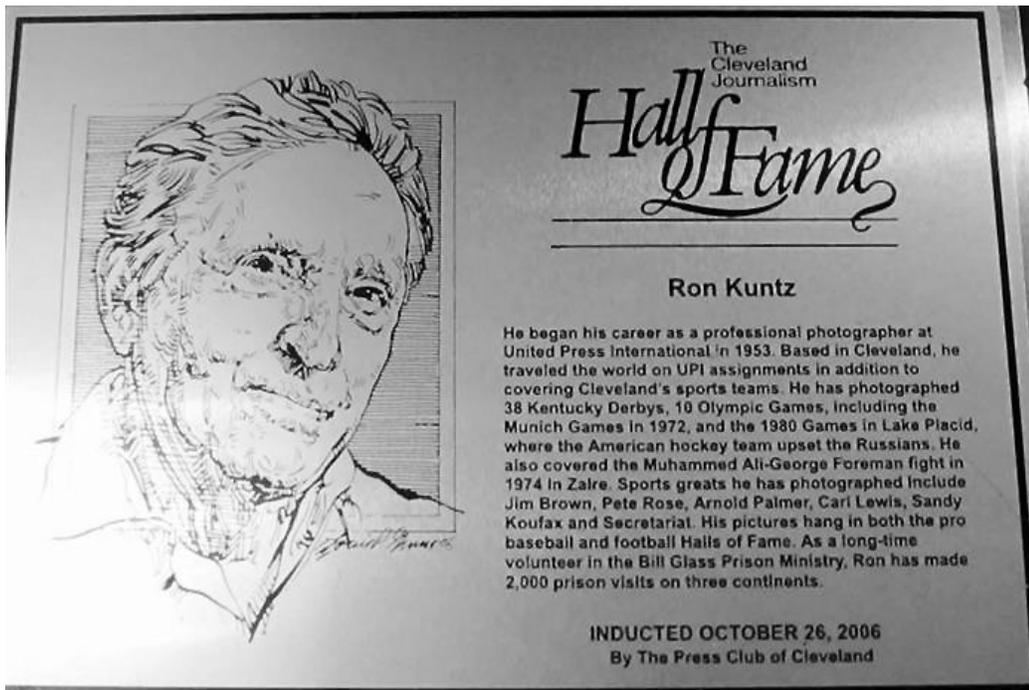
Kuntz trained the Browns' Jerry Sherk to become a professional photographer.

"He took me under his wing, although it was a little wing," the 6-foot-4 Sherk said of the 5-foot-5 Kuntz. "He saw everything through the eyes of a child. He was full of wonder and joy. About every five minutes, he'd say 'Did I ever tell you about....?'"

About shooting Arnold Palmer, Pete Rose, Carl Lewis and Secretariat, for instance. And every president from Eisenhower to George W. Bush. And the South Pole. And catcher Sandy Alomar hanging upside down from a railing after snaring a foul ball. And a ball bouncing off the head of outfielder Jose Canseco for a homer at Municipal Stadium.

Kuntz shot riots in Glenville, in Hough, at 10-Cent Beer Night and at Kent State on May 4, 1970. He stumbled on a naked Jay Rockefeller inside the senator's West Virginia mansion but, for once, refrained from a shot.

Kuntz didn't just make pictures but friends. He posed with celebrities from Bo Derek to Tiny Tim to George H.W. Bush. He played chess with the Reds' Bobby



Dolan. After triple bypass surgery in 2002, he took a checkup call from the Indians' Omar Vizquel. Two years later, he threw a ceremonial first pitch to Vizquel before an Indians game.

Work wasn't always fun, of course. Kuntz was hit by baseballs and run over by players in three sports. A player spit tobacco on his shoes. An injured player threw a glove at him to interfere with a picture.

A judge banned Kuntz from the second Sam Sheppard trial for taking photos that the jurist considered off limits. Protestors' stones drove him a little too far away to capture the fatal gunshots at Kent State.

Kuntz was raised in Cleveland and Brooklyn by a mother who divorced young and remarried. In 10th grade, the son scraped together \$250 for a 4x5 Speed Graphic camera. He graduated Brooklyn High School in 1952 and became a copy boy for The Cleveland News.

"I'd be eating lunch in the darkroom, and they'd talk about the gruesome stories they had covered, hoping to make me sick to my stomach," Kuntz told Burt Graeff, a retired Plain Dealer sportswriter, for a biography called "A Cleveland Original: 50 Years Behind the Lens" (Cleveland Landmarks Press).

In 1953, UPI hired Kuntz and sent him to shoot the Indians. He shot them for decades

between other assignments, including 10 Olympics, 38 Kentucky Derbys and the Ali-Foreman fight in Zaire.

His many awards included a first place from the International Sports Press Association in Paris for a shot at the Munich Olympics of 1972.

In 1973, Bill Glass, a former Browns star, recruited Kuntz to give Christian talks and counsel at prisons. The photographer befriended many unknown felons and some famous ones, too, including killers Jack "Murph the Surf" Murphy, Karla Faye Tucker and Susan Atkins of Charles Manson's cult.

Kuntz especially felt for people on death row. "We are all in a death row cell," he told Graeff, "waiting for our execution, because of original sin."

After UPI went bankrupt in 1991, Kuntz worked for the Reuters news service, Associated Press, Plain Dealer and other outlets. In 2006, he was inducted to the Cleveland Press Club Hall of Fame. A son, John, is a photographer for The Plain Dealer.

The father liked to raise dogs and fix up his church, Abram Creek Baptist. But he mainly liked to take photos.

"Not many people can say they are doing something they love to do," he told Graeff. "I can."