TONY SPINA ORAL HISTORY – UOH002196

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[00:00] TS: I'd like to introduce Professor Phil Mason from Wayne State University. He's been a good friend and really a great historian. Phil is here, going to introduce me, and do three segments of my life for the forthcoming book of *Five Decades of Detroit* being published by Wayne State University. And Phil is going to be the editor of the book and the person who suggested to have the book published. Phil?

PM: All right. Well, Tony, I think in starting, what we're planning to do in these interviews is to get a story of your life, especially as they relate to your work as a photographer. I think it would be premature though to just indicate that we're only going to do three interviews. We have three planned now. But, Tony, having done some research on your life, I'm sure it's going to take longer than three to get the full [01:00] story. But today, what we'd like to do is to start off with a story of your early life to get some sense of the influences that were placed upon you as a child, your family life. So, tell us about this part of your life, your family, your mother and father, brothers and sisters, where you grew up in Detroit.

TS: All right. That's fine. All right. Let me start off -- the first area -- I was born on the east side of Detroit near Eastern Market. Born in Rivard near Mack. Let me recall some events that happened. I was about three years old and I do remember -- later on I found out it was my father that carried me. I think I had pneumonia and he was carrying me from Rivard to Harper Hospital. [02:00] It was only about four blocks away at the time. And as a child -- I found out I was three years old -- I do remember the streetlights and stuff because I was a baby. These things are still fondly in my memory. These, I really recall, and then my father told me later that it was he that carried me and that I was sick. Another thing I remember -- at the end of World War I -- this was 1919. I must have been about four years old. At the end of the war, I remember my older brother or my older sister -- we went outside. On the corner of Mack and Rivard, they were hanging a Kaiser in effigy. They'd build a big bonfire and all that. These things still are in my mind today, things you could remember as a child, and things that will always stay fixed in my memory. Growing [03:00] up then also -- at that time, I remember we didn't have any radio and I didn't have radio. Radios weren't out, but no television or anything, and I remember my mother sitting around used to tell us

stories in the evening to relax and everything else. All these things, you know, are things that have been lost, you know? And my mother would sit down and tell us all types of stories that happened and everything else before we'd go to bed, and other things, too. Growing up, my father was also a very, very strict person. When we had dinner, we had to make sure our hands were clean. I remember this very vividly. We had seven children together -- and all born -- we had to sit at the table before eating to show our hands -- that they were clean. But all these things come to life and [04:00] things that always will stay fixed in your mind like a mental image. You know, that your mind could get these things happening.

PM: How many children were in your family?

TS: Seven.

PM: Seven?

TS: Including me. And three --

PM: And what?

TS: There were three boys and four sisters.

PM: Where were you in that sequence?

TS: I was the third. My sister's the oldest, my brother -- there were three before me. I was the fourth one -- right in the middle. And then father made the big move. From there we moved later on -- a place on Scott Street between

Chene and Grandy was where I probably spent most of children. And one of the things I recall where I first really got interested in knowing about anything about photography was a time at [Norville?] School. The Norville School was on McDougall. Not [05:00] far. South of Gratiot a couple of blocks. I was in the fourth or fifth grade. We were supposed to be having a classroom picture. At the time, the photographer came in -- he was a middle-aged man -- and he set up this camera on a tripod, and the camera. And I looked at it and it fascinated me. And I was looking at it and everything else and he said, "You want to look through?" He said, "You want to look through the ground glass?" And I looked through and all I remember was -- whoo -- and trying to get that -- everything was upside down in the ground glass. He said, "Oh, that's all right. That's the way the lens come." So, I was very interested. This was when I first really got involved in knowing about photography. When he got through, he had to take the picture. So, what happens? He placed me right in front. So, when he took the classroom picture, I was right there in front. But that's when I really, really got fascinated with photography. And then from that time on -- [06:00] oh, when I was about 10 or 12 years old, we had a little Brownie camera at home. And I would probably pick

it up and look at it, and sometimes I would pan the thing and look at things, try to get things worked out. I did a little bit of inside photography. But as time went on -- later on -- I was about 14 years old. And at 14 years old, I remember really talking -- I got a part time job working at a drug store. And they had -- I had earned a little bit more money and I got a folding camera, which I think was a Voigtlander, if I remember -- a roll-film camera. And I'd use that to take some pictures, to learn what I had to do, and start shooting [07:00] what I could do. I was interested in photography. Photography was always my interest. I remember this. At that time, there were no such things as schools you had to go to to learn anything about photography. Or known -- photography at that time was not known as a profession. You know, people looked down at photographers. "Oh, you've got to be a lawyer, or doctor, or some professional." Photography -- you know, no one ever encouraged you to keep going on taking pictures. But as I went on taking the pictures that I had, earning some extra money, and everything else, I started to learn. I went out and became friends with a fellow by Acme Camera Exchange, which was downtown Detroit, and it was Bill Schwimmer. And he sort of acted sort of a little -- gave me all the information I needed on how to develop, how to

print, [08:00] what equipment to buy. So, I'd buy my chemistry and I would learn. When I had a roll of film, you know, you put them in the little tray, and you would raise your film up and down this way to develop it so you'd get the even thing back. And try it -- to practice, I'd get a piece of glass, and lay it down -- the negative -- with some paper, put the room light on, then develop it because you didn't need to enlarge it. So, I made just little contact prints. That was the beginning. I was going and really got just -- most of my younger life, I'd say anywhere from 14 to about 16 or 17, was spent -- my hobby really was learning the basics of photography, learning more or less the "do it yourself." I didn't get engaged in sports or go out to play. My extra time was spent developing and making prints and I would be [09:00] doing a lot of pictures. (coughs) Excuse me. I enrolled in -- when I said -- we moved there and went to high school. And I went one year to Eastern High School. Eastern was on Grand Boulevard and Mack Avenue. But at that time, I didn't care about what we were doing at Eastern, so I thought I'd go to Cass Technical High School. So, I transferred to Cass Tech and took mechanical drawing as an elective -- because there was no photography class -- or architectural drawing and building. And I really got

into taking pictures there, too, at the time while I was at Cass Tech. I know I'd take some pictures of some students and other things and photography became more or less a part time hobby with me. And I had to earn extra money to get it because at that time [10:00] I didn't have it. So, I worked still at the drug store in the evening. And when I'd take pictures, I'd give it to -- we had a Hite Photo if I had to have anything done. They would do at that time in the early days.

PM: You had your own dark room at home?

TS: Oh, boy. I'll go to that. So, when I got further into that, I had talked to my dad and I said, "You know, I need a dark room." He said, "What for?" He said, "You know, photography's not a thing you should be doing because I think you should be a lawyer." And I said, "Well, I do like photography and I think I need a room." We had a large basement for the whole length of the house. It was all heated. There was a lot of water running. And the basement was sectioned in two parts and I told him I'd like to build a little dark room there. So, my dad was supportive and he helped me build a dark room. They didn't stop me from doing this. So, I had the dark room at home. And then I bought an enlarger. It was an Elwood enlarger 4x5. Then I went back [11:00] to Bill Schwimmer when I got

enough money and I said, "Bill, I'd like to buy a larger camera. Like a 4x5 Speed Graphic like newspaper people use." And he says, "Well." He says, "You know, that's a good thing you're doing, but you've got to know how to use." I say, "Well." So, I bought my camera from him. I think I got it on payments. I told him I couldn't afford it. At that time, the whole camera was about $110, see? So, Bill showed me that I need 4x5 sheet film, how to load it, how to do things, and how to use it, and I really got some good instructions from Bill Schwimmer. And from that time on, then I got to be more involved on a larger basis of taking pictures, see? And what we got involved, too, at the job that I had there temporarily wasn't really -- well, [12:00] I graduated. I went to -- after I left Cass Tech, before going to it -- I got involved in this photography and thought I needed more time and my day time was being taken up. I knew the principal in high school was William [Stirton?]. I went to talk to him. He was very helpful to me and I told him my problem. I said, "I don't think I can finish graduating Cass Tech." I had a year or so to go yet and he said, "Well." I said, "Because I got to. Photography. Take pictures. And I need to take them during the daytime." And he says, "Well, I'll tell you what you do." He recommended me to go the DIT -- Detroit

Institute of Technology Evening High School. So, I transferred all my records there and I went to evening high school. It was three nights a week. [13:00] And from that time -- then I worked in the drug store besides that to make extra money. But then I started getting my first money by selling pictures to some people because I had a dark room at home -- 4x5. I was taking pictures of some people at clubs or some like parties. I didn't do weddings. Just special things. If some people wanted some extra pictures taken, I would do that. But then I got involved with a company I heard of, Globe Photos. They were in New York City. And I sent them some samples of my work and they made me a correspondent, you know, back here in Detroit just to start me off on it.

PM: How old were you, Tony?

TS: I'd say at that time, I was going on about 17 years old -- 18 years old.

PM: Still in DIT or in DIT at the time?

TS: Yep. I was just still [14:00] at DIT. As I said already, it was still the first year of DIT. And I think going that -- part -- but still you had your family life to deal with, too. You know, my family was close. I didn't get a car yet because I'd take -- at that time, I traveled -- let me tell you. Too bad we lost streetcars. Streetcars, to me,

were the greatest thing in the world. I'd go anywhere around the city on a streetcar. But then after I graduated DIT, I mean, I enrolled in a college course. I was making some money now and I could afford going to daytime school in college. And my assignments then -- I received some assignments from the Associated [15:00] Press -- wanted a stringer -- (coughs) they call them stringers -- to cover sports on weekends. Maybe go to Ann Arbor track meets or whatever. That would be on a weekend, like on Saturdays or Sundays. So, I had the opportunity to do it. I said, "I'll be more than happy to be your stringer." So, I got to be a stringer for AP and got to meet some good people there. Dale Stafford, who was the bureau manager of AP at that time, and also [Janecki?], and I dealt with them directly. And besides that, some of the work I had -- and Globe Photos used to give me assignments. And we used -- I'd be pretty busy. And before you know it, I had two years gone by at DIT. Then I started going to DIT [:16:00] twice a week because I had other assignments coming in, and pitches -- really stories coming in, covering sports. Then I got to be with the Press-Radio Service and did all the jobs for the war department. And they gave me one assignment to do -- recruiting in Detroit. This was just before the war when they started recruiting. So, I started

doing a lot of assignments for them. They'd get back. And most of the time, they would want just the negatives and they would make the prints, which made it a lot, but I would develop all the 4x5 negatives that we would have. So, that worked pretty well. And Globe Photos became involved, too, so I had those two things to work about -- to work with. And that -- remember this, though. I had no schools of photography. [17:00] I had no schools of photojournalism. Everything I had to do was myself. And initiate the assignments, be a self-starter, know how to do it, learn your composition, learn what you had to do, get remarks back from both Globe Photos and Press-Radio Service on how my work was. They thought I was great. They liked it. They said to keep doing what I was doing; I had a lot of good imagination. So, that was a lot of encouragement. See, I tried to get something all of the time. I also got an assignment from Warner Brothers when Mickey Rooney came here doing a film on young Tom Edison in Port Huron. And they hired me to -- from Globe Photos to do this series on Mrs. Edison and all of that when he was making the movie. So, my situation was coming very well. Everything was coming very good and I liked what I was doing. [18:00] One other thing, too, going back just a little bit. From Norville School -- I didn't mention this -- I went to San

Francisco Catholic School, which was on Rivard and Brewster. I'd walk there. And I left Norville School at the fifth grade and went to San Francisco. They went up to the eighth grade, so I spent three years there. And a lot of good things -- we used to walk to school -- no buses, you know -- and go to school and come back. At that time, we'd go by where the Detroit House of Correction was and all that. One thing that happened that I really enjoyed while I was at that school -- one of the things I was -- I would be the safety patrol boy. At that time, that was a great thing, you know, to be a safety patrol boy, so I was very happy that this happened and things that we -- would go on.

PM: Tony, [19:00] at what point in your life did you consider photography as a career other than an interest or avocation? How old were you when you started thinking about "I want to be a photographer for a living?"

TS: Well, I think that decision -- I made a decision when I was at Detroit Tech. That -- Detroit Tech, remember, I was taking pre-law. I took two years of pre-law. But I made my decision that I didn't want to be lawyer and that photojournalism and photography at that time was going to be my career. That's what I loved doing the most. I enjoyed doing it, even though it didn't get a payoff. But

this was all in training and this is when I made the decision. I went back. And [20:00] when I was getting these assignment, my parents and dad started to encourage me. he said, "Well, you know, your work doesn't look bad." He says, "You know?" They didn't bother me too much then. They felt that that was the thing to do, especially my mother. My mother -- I'd show her some of the pictures. She'd say, "Well, you know, that will be fine." Then the family -- I took a lot of family pictures. I was also the family historian. I had tons and tons of pictures of my father, and my children, my relatives, you know, because they got involved. And this was also interesting. Many things I think that helped me when I made my mind up.

PM: Were there others like Bill Stirton that had an impact upon your life?

TS: Yeah.

PM: Teachers or --

TS: Not teachers because there wasn't anyone -- really I didn't know any other photographers. I was always alone traveling. All anyone I knew -- about pictures -- [21:00] were people who didn't know much about photography, see? I also when I went to -- see, you had to do these assignments for Globe on your own. Make photo stories. I remember I did a big story at Eloise. You know Eloise, Michigan? On

the whole institution there. I spent a week at Eloise. A whole week. And the doctors were there. They were all very helpful. All of them. At that time while I was at Globe Photos, I did a big series of Eloise things and these were the things that encouraged me more.

PM: What we were these assignments? What would they be like? What would they tell you to do and how much leeway would they give you?

TS: No one would tell you anything. You had to go ahead and know to do a photo story. I knew exactly how to do a story. I had to know how. Get a location. First of all, what I was talking about. Take a picture of Eloise Hospital. Give an introduction. The people involved in that. You [22:00] needed some key pictures that would be dramatic to be used. You've got to know exactly how to end it. See, you've got to know how to start it and you've got to know when to end. That's the trouble. You can't go on forever. People keep going, shooting, and shooting. You've got to have an idea if you're doing a photo story, just like doing a book. You've got to have all these chapters, some good stuff in between, and a good ending that you had --

PM: Well, did the Globe company tell you they wanted something on Eloise or did you --

TS: No, no. I suggested it. My suggestion. The only thing they told me was about the Navy -- to do the recruiting job -- to do it here. I did also so many other stories for them. A big other story I did -- the Eureka Gas Mask Company. Eureka Gas Mask was on Fourth Street -- near Third and Fourth in Detroit. Do you know that Detroit made gas masks for the military? So, [23:00] I head about that and I told Globe Photos. I said, "I got a, you know, story." I queried them and they'd come back, "That sounds great. Do it." When I went back there, the picture of the outside of the place looked like all ladies -- all women working in there. It was a great story. Putting the gas masks together, the production line, how they did it, holding the gas masks. It made a great story and it appeared in magazines all over. And these are things that I learned -- that I had to do everything by myself. You had to go and start and develop how to generate these stories. This is what made me a sound believer. I didn't want anyone to tell me, "Oh, this is what you have to do, and do this, and do that." That would take any idea I had of a story away from me -- any prefixed notion I may have. So, what I did I liked to do and shoot it, and see as it actually happened, and do these things. And that worked [24:00] out very well with me. I think it was a great

experience and everything else. Doing the stories, at Detroit Tech, and everything else. At this time, I had left the drug store. I mean, I was making pretty good money. Not -- pretty good at that time, you know? If you had made $30 or $40 a week, that was good money, you know, because things were very inexpensive. So, I'd get checks coming in from these places -- from AP, from Globe Photos, Press-Radio Service. I was doing all right. Now, AP would pay me -- like say if I'd cover a big assignment for them and do something, they'd give me $25. That was big money if I earned $25 a week from AP alone for being a stringer. That was a great thing for me. And my parents knew that I was making money, so, you know, they didn't object me -- [25:00] to keep going to school. But Dale Stafford and Janecki are great inspirations for me as photojournalists. I really learned from stringing for AP a lot about news photography, meeting deadlines, shooting the pictures. Going back to the AP office, I had to develop the picture, put them on a wire, unless they have a transmit by that time. We developed the negatives. We used to put the negative in the thing, you know? We didn't send prints. And they would receive a negative, and they knew it, and use it that way. And that was working very well. I felt excited. Big time operating, you know? And I bought a

car. You know, I had a car now, and everything else, and things were looking very good. So, we're getting close to the wartime situation. Now, we're getting to -- I think at the last year, I had dropped out of DIT -- [26:00] that college -- after two years because it was 1940 and I wanted to get going and doing a lot of stuff in pictures. And my draft card showed me 1A -- you're going in service. In the meantime, I was doing a lot of wartime assignments, too. And when I did this recruiting job in the Navy, see, and I was back to the Navy, the commander there -- the recruiting officer -- he says, "Why don't you enlist in the Navy? We need Navy photographers." I say, "Well, I was 1A." I said, "I think I will." So, I got back one day and I enlisted in the Navy. I didn't even tell my parents or anything. I went back home. I say, "I enlisted in the Navy. I'm going to go to training." Some photographers made second class. So, if they gave me a rating right off the bat, that's a petty officer -- second class. I didn't even know what it [027:00] meant. So, I went to go to the Naval Great Lakes Training Center for six weeks to train. After my training, I came home with my stripes that I had with a camera sitting on my thing. I reported to Grosse Ile.

PM: What year was this, Tony?

TS: We're talking now 1942.

PM: Forty-two.

TS: After the early --

PM: The war had started.

TS: -- just -- well, actually, when the war had started, I really got the interest to join the Navy, so I did it about three months after the war started in '42 -- the early years of '42. In May.

PM: Why the Navy?

TS: Because I liked the Navy. I knew the people who were in the Navy and how they operated. I did stories on the Navy. So, when I went to Grosse Ile, the British were beginning to train there. Bringing the British through. They didn't have a photo department, so I set up a photo department and everything else. Going through, and the [28:00] captain there liked me. He says, "You're doing great." The three months that I was there, I was made first class photographer's mate. They pushed me up to first class photographer's mate and that was a big rating, you know? That's pretty -- I felt pretty good. So, I built the photo department as we're going there. And we had problems doing pictures in the training for the aviation machinist's mate. In the meantime, a Robert Brost came over. He was lieutenant. He was in charge of the photo department and

we talked. Bob Brost was president of the Three-Dimension Company. He's the one that made the Sawyer, I think. He was the president of that company. Great guy for Three-Dimension. I learned a lot about photography with Bob Brost on three-dimensionally how to see things. He came to me and says, "You know, [29:00] I've got the vectograph." He says, "Wouldn't it be a good idea if we photographed an entire engine in 3D?" I said, "How are you going to do it?" So, we built -- on 4x5 Speed Graphic, we built a rail. We'd take a picture here. Two inches and a half separation. Take one shot, move the camera, take the other shot. Parts of the whole engine. We did an entire engine -- a F4U fighter plane engine -- in three-dimension called vectographs. The first ever done in the Navy. Made a whole book. We sent it to Washington. They liked it so much and everything else and we continued to make duplicates from that thing when it first was started -- and thanks to Bob Brost. Well, after we got there, Bob Brost came to me and he says, "Tony." He says, "I'm going to recommend you for being a chief photographer's mate." [30:00] So, I didn't get it then. So, the department knew what I was doing and they transferred me at the end of 1942 to Norfolk, Virginia, to Photographic Squadron 2. See, they had some idea that -- they had my records of what I

was doing. And after Photographic Squadron 2, I was sent to England for doing some photography in Dunkswell. And there -- from there, we started to do some things in vectography, some things in three-dimension (inaudible), and other things. From there, they sent me to what we call Port Lyautey -- Photographic Squadron 2 in Port Lyautey, Fleet Air Wing 15. That's where I really got the basics [31:00] to do -- and I did photography -- three-dimension there. While I was there, I was immediately made -- I was a replacement. There was a chief photographer there by the name of Tim -- Richard Tim -- he was promoted to ensign, so I went there to replace him at Port Lyautey.

PM: Where was that located?

TS: Northwest Afri--

END OF AUDIO FILE

[00:00] TS: Well, anyway. Here we go. The part on the Navy.

PM: The Navy.

TS: And I have Professor Phil Mason from Wayne State University. Phil, whatever you feel --

PM: Last time in our first interview, Tony, that you talked about your early life career, and you brought us up to the background of World War II. And you had indicated your experience you'd had working with the Army and the newspapers on different projects relating the war. 1942, what happened to you?

TS: Well, in 1942, I enlisted in the Navy. Knowing the assignments that I did for the military, and the war department, and for the Press-Radio Service, and Globe Photos -- since it was near the war, most of assignments dealt with the military in Detroit. And the Navy was one of the biggest projects [01:00] that we had in Detroit, so I had a lot of assignments that covered it. I became so interested in the Navy that I enlisted in the Navy. So, that's what brought me to being part of the Navy. Because of people I knew in the Navy, I was filling their needs for a photographer for the Navy, which I wanted to be and continue on my career with taking pictures. So, I had that

opportunity to be a second class photographer's mate in the Navy.

PM: Why Detroit, though? Step back a minute. Most people think of Detroit as the middle of America. Why would the Navy have a presence in Detroit?

TS: They were. Their headquarters is in the federal building. And since we had Grosse Ile, a large Naval air station which became very important to the military because they trained all the British pilots here -- the only place in the United States. So, after my basic training in Great Lakes Naval Training Center in Illinois, [02:00] I was sent to Grosse Ile to start off the photo lab there and to build the department there in a photographic structure. After several months, I became promoted to a first class photographer's mate. My lieutenant, Brost -- we started to do three-dimensional photography and called it vectographs, which I think I explained earlier. The vectographs are a three-dimensional thing. We photographed the engine of a Navy fighter plane so the aviation machinist mates would know where to place the parts in aviation. We did that two Speed Graphic cameras by moving the separation two-and-a-half inches. And we made a complete pamphlet -- brochure -- for the Navy and it was distributed. This way, [03:00] when parts came to be replaced and they didn't have the

engines, they could see the depth or the parts that belong in case the had to be sent overseas. Later, I was shipped back in -- let's see, I enlisted in the Navy in the early part of '42. In '43, I was shipped over. I was sent to Dunkswell, England, for a while. Then from there, I was sent to Port Lyautey, Northwest Africa. In Northwest Africa -- during my stay there -- after I replaced the -- this would be -- and Ensign Tim was promoted and I replaced him and I was promoted to chief photographer's mate in Northwest Africa. There, I started to build and did some 3D master work. Ensign [Ruthven?] [04:00] was another one who was very anxious about the vectographs there. So, I did more clinical vectography for them at the station -- at Port Lyautey, which was a big air base that handled all of Moroccan Sea Frontier. They had fighter planes, bomber planes -- they took care of all that. Our job also was to fit in the gun camera in the fighter planes. We had an automatic processing machine called a Houston processor. And all the stuff in that area that we had to cover for the Navy. One of the big projects in the Navy also was that we had to the invasion of Southern France. And I sent two photographers to do the groundwork at the invasion of Southern France. One was Al Lawrence, who later became a photographer with the Detroit News; and [05:00] [Cole?].

Both were first a class photographer's mate. And I did the aerial mosaic map of the invasion. Then we had intervalometers in that 56 camera. We did the whole showing the placement of the ships -- how did you move on into the Navy. That map was immediately produced and given to the headquarters. Interesting enough, back in Port Lyautey they had a Life photographer that came there using our labs and facilities. At that time, that was Margaret Bourke-White -- was the Life photographer. So, we offered our facilities and our lab in North Africa for her because she was doing some military photography at the time. My interesting assignment also has to do with the troops as Rome was declared an open city. Our officers decided -- the [06:00] commander of the station was G.T. Owen -- decided that I should go with a Lieutenant [Tunnelly?] to Rome to probably get pictures of the Americans entering Rome. We arrived in Naples and they were still fighting at Monte Cassino, and we get couldn't get into Rome yet because the Germans were still there. So, after three days that we were in Naples, we flew into the airport there -- Ciampino Airport in Rome. And the streets were sort of bare a little bit, you know? And I think I took off my markings that I was in the Navy because the troops hadn't come in yet. There were no barracks for us to stay in, so

we got in some apartment -- [Villa Collina?]. I remember that very well. And one [07:00] interesting thing -- that evening when I was in there, I noticed somebody was coming into the room with a candle and snake in hand and I had my camera on -- flashbulb -- and I flashed one in there and this lady starts screaming -- I don't know how -- "Tedeschi. Tedeschi," meaning Germans because she was really afraid. Because normally -- she was afraid that we would shoot her or do something in that line. But apparently, we forgot about the incident and we went on. I covered -- also, a few days later, the Americans decided to have their own little Olympics in Rome at the big stadium that Mussolini had built. Do you remember we were supposed to have the Olympics there? So, we had sort of our own little Olympics -- whoever -- the troops that came into Rome, and I took quite a bit of pictures of that. And then after that, we turned back to Port Lyautey. I was sent then to [08:00] England again -- Dunkswell, England. Dunkswell -- and it's not far from London. And Lieutenant Arland was in charge of the lab there. He was the lieutenant and I was the chief photographer, and our job mainly was to photograph the Navy crossing the -- Army crossing the Rhine River. So, that's what we had to do. We took pictures of the Navy helping the Army cross the

Rhine River. It was a very interesting thing. As a matter of fact, at times we had to wear our Navy fatigues under clothes because when we were on the ground they didn't want us [sic] to know that we were in the Navy. But to stay with the military -- the Army -- at that time, we wore their clothing that they had. Many times, we had take to our markings off, you know, and that just showed that [09:00] our rank or whatever it was. I was only a Navy photographer.

PM: Because this was the potential threat from the enemy --

TS: Yeah.

PM: -- and being a target?

TS: Stuff like that and stuff in that manner. It was a good idea to do it and not to show any difference if we were the Army or the Navy. You know, there was always that little (inaudible). But it was very interesting. One other thing, too, while I was there. During the surrender of Germany -- I think that was around May 5th or 6th -- I took a picture of two German generals surrendering in the Black Forest in Germany. And at that time, they surrendered. They came -- in other words, what happened -- when they came to the Black Forest they were under arrest, you know? You could see the MPs around. So, I captured this scene with the MP, the two generals, and an American general.

And what'd they do then -- they took the two generals back to a certain headquarters. [10:00] They were assigned a thing. But the picture I got when they came into the Black Forest, which was at that time -- you know, you're shooting these pictures and stuff, and it became very interesting. And V-E Day came. I was in London on V-E Day. It was a huge celebration. Millions of people in Piccadilly Circus, around Buckingham Palace -- all these squares -- and signs say, "Victory over Germany 1945." And I moved around and captured all these type of pictures of people dancing on the street and it was a great jubilation. But that was V-E Day, so Japan was still on the other end. I came back to the United States on the first trip the Queen Mary made. I felt very honored. I met some of the people who are on the Queen Mary. Of course, we had stage rooms. Because I was the chief photographer's mate, we [11:00] had a little extra facilities, so it was quite a trip when we came in and arrived back in the United States. And I was supposed to have had a 30-day leave. So, when I came back home, that's when I met Frances. Even though she lived across the street from me, I never knew her too much, you know? And there we met and everything else. And before I left, we started -- I asked her, you know, about marriage and

stuff, and we were sort of engaged a little bit. Not yet, but -- because we engaged later on. But we wrote.

PM: But she was a friend of your sister's all along?

TS: Yeah. She was a friend of my sister's and, you know, I never knew it because during the time growing up, I never was around the house. I'd be taking pictures or in school and that, but never noticed any of the neighbors at that end. But anyway, we [12:00] wrote. I was shipped in on a slow ship going to Hawaii, see. So, we went on the ship all the way back and I got to Hawaii. My orders were that I was to report to the senior officer present, [Allan Wines. Al?] was the senior officer present. So, when I got to these places, they didn't know what to do with me. "What are you doing here?" You know, stuff like that. I said, "Well, I'm supposed to the senior officer present. You're the senior officer, so." No, no. Wait for further orders. That was the deal in the Navy. I didn't know exactly what I was supposed to do and no one else did either because everything was always top secret -- you know, what you're doing.

PM: This was in the summer of 1945?

TS: 1945 I went back there. And this was actually -- when I got there, [13:00] it was in August and I didn't know what was going to transpire. So, finally, we came -- in the

early day, we flew to Yokohama, and then from there I had all my camera equipment. The commander of the fleet out there was a special part of the Navy. He wanted to do a little publication of the signing of the peace treaty. So, I got on Missouri. I didn't even know I was going on the Missouri. I don't know how we got on the ship because no one -- we went in, no one asked questions, no nothing. The only thing is that the orders was that I was to photograph Admiral Nimitz signing the peace treaty with the Navy people in the background, see? Nothing else. That was my job to do. So, when I got aboard ship, I think [14:00] I arrived there only about -- oh, I'd say, no more than an hour before this thing happened. I didn't even know. So, finally, they placed me on a ramp on the side, and my job was the Navy was going to be on this side. And most of the other photographers were facing the front of the war leaders, and I was on the left side facing the table and the military in the back. I had a Speed Graphic camera, and about eight holders, and a Medalist camera. The Medalist was sort of a 620 camera, like a 120 camera, and that's all I had. And at that time, you had to count your pictures. You know, 8 holders, that's 16 pictures only. And they wanted the 4x5 pictures, so I took a few others, but not many because I wanted to be cautious to make sure

that -- what my job was to photograph, so that was the key thing. You can't [15:00] shoot everything that moves. You have a specific thing to do and that is your job and you've got to make sure you cover it well. So, the people were shooting. Nimitz came back. He had signed it. So, I took these pictures of him with the Navy in the background shot. The officer in charge of that right away picked up the holders because they had to go ahead and -- wherever they took this -- to the fleet command ship. They had to make this allocation that the Navy was doing the peace treaty or whatever it was. So, they hurried up, took the holders, and I think I had a few pictures on my Medalist camera so I pulled that out and they took it, and away they went. Well, the next time I saw it, it was a publication that came out with the Navy. And, of course, there were Navy photographers all around there, too, and shooting, so it became [16:00] very interesting. Then we go back. After -- you know, just how we ever got off, I don't know -- off the ship and back --

PM: Well, we're at the pictures now of the peace signing. You were assigned to give special attention to Admiral Nimitz.

TS: Yeah.

PM: But who else was there at the time which -- the image you captured?

TS: Well, many other photographers were there, of course. Some Navy photographers. Some newspaper and magazine photographers. But they were all around, see? I was on the ramp on the -- that would be facing the ship if you look at it. It would be on the starboard side. See, I was on the starboard side of the ship and my job was a profile of Nimitz since the Navy brass lined up against the port side. See? So, this is the job that I had to shoot. It wasn't the best position onboard [17:00] ship anyway because most of them were on the other end shooting head on with all the world leaders in the background.

PM: Who were some of the other key figures there, like world leaders? Were there any?

TS: Oh, I can't remember. But yeah. David Duncan was the Life photographer. I remember him aboard ship. He was there, not far from where I was standing. And since I came in so late and moved in, you didn't have time to talk who was there with some of the other people.

PM: Of the people you photographed, General MacArthur would've been there?

TS: Oh, I've got him in pictures.

PM: Yes.

TS: MacArthur. You have all the -- you had Sherman. You had the Sherman. All these people that are in the picture that

I have, they're on the side -- their profile -- and shooting back into the end. As a matter of fact, as I remember, [18:00] Truman liked that picture a lot, and they used it, and that's a picture that's been used quite a bit. And the Navy -- a fellow by -- who has some tie to the Navy Archives has always been calling me and he says, "We're looking for the guy who shot the picture." I said, "Well, it's there -- has the picture," I said. But as Navy goes, all these pictures are in the Navy Archives. I said, "I have prints of it, yes, but they belong -- property of the Navy, all right?" Everything you had in the Navy belongs to the Navy. There are pictures I do have that I made some prints that I kept -- a lot. I have -- oh, I'd say, different things -- over about several hundred 8x10 pictures that I have doing things with the Navy.

PM: How did you --

TS: After that -- how I got off the ship.

PM: Before you leave -- getting off the ship -- how would you describe the [19:00] atmosphere that day when the treaty was signed? Was it one of jubilation?

TS: Oh, it was.

PM: Was it --

TS: But it really was a fiasco, really. Everybody, you know, wanted to be part of it. The control? I don’t know.

People -- you had newspaper people, and military people, world leaders had their own people. Everything was sort of a little bit of a -- finally, I got some kind of orders that everything was sent over side. But I don't think they even knew who was aboard ship at the time because they'd be coming on, they'd be coming on. The Navy had people from other ships come over. The world leaders had other people coming over. You know these things -- how they happen. But finally, it got pretty well organized. But it was at the beginning a little of a hectic situation.

PM: How did you feel personally about being assigned to this --

TS: Nothing at all, really.

PM: -- historic event that you were --

TS: You don't think of these things [20:00] as big historic events. You're photographing -- being chief photographer. To me, it was another thing. You never would realize that this was a great historic event, honestly. And I don’t think anyone else realized what they were doing. It was historic -- the signing of a peace treaty. But later on, I'd say even though when I came back and years after, I never thought of this. Never even gave it a thought. All my years with the paper? Nothing at all. Because it was your interest -- the prime interest was for me to get discharged and get out of the Navy. I had my job. I had

four years in the service. How do I get out? I had so many points, you know, and that was the key thing. So, you got off the ship and back. And I got back to Hawaii and [21:00] from there I went aboard ship back to White Plains, New York, where on December 15th, 1945, I finally got discharged. And I was happy to get off because, you know, you want to get back to civilian life and I had plans to get engaged. You know, you want to get married and you're excited for all of that thing. That was your key thing, you know? These other things that run in your mind. But coming back, I got engaged before Christmas and I got married March 2nd, 1946 -- I got married. And really -- I enlisted in the Naval Reserve when I got off. And I stayed in the Naval Reserve, which was, I think, [22:00] a good thing to do -- is to be in the Reserve. So, after marriage, I took it easy. I tried to get -- couldn't get a car. I couldn't find a car because cars were very scarce to get and everything else. I was looking for a used car. It was just amazing. Finally, I got an old clunker that I could -- the only car I could buy -- a used car. So, I finally got that. The car I had before I went in the service were all sold and gone. I think my brothers had taken the car and so I had no car. And after I got married, I bought this car and we moved on the east side of

Detroit. And I had this offer to go to Chicago Tribune by Tom Johnson, who was my first class photographer's mate in North Africa. And [23:00] I was anticipating, you know, should I go to Chicago? Should I go or not? And I was still a Detroiter. I didn't -- I really didn't have that strong urge. I didn't move that fast. Frances, after we got married, was still a secretary at the Ford Motor Company. And she asked, "What are you going to do?" I said, "Well, I don't know yet what I'm going to do. I'm undecided exactly." Because the move -- once you make a move, you stay with them. So, I -- one day I got up and I said, "Look. I'm going to go see Dale Stafford and [Janecki?] at the Associated Press." I was doing a lot of -- I was a stringer for them when I was in college and before the war doing a lot of photography for AP, the Associated Press and Wide World. So, I said, "I'm going to over and see Dale Stafford and Janecki," because I kept track [24:00] with them writing to them when I was in the Navy and they would write back to me. Really. And it was quite an encouragement. I used to tell them my different experiences in the Navy. They were all very happy. So, I walked over to the car and went over the Associated Press office. It was in the Detroit News Building at the time. I walked there. And the place looked familiar. It hadn't

changed. The same place that I remember bringing my stuff at. And I asked for Dale Stafford. He says, "Dale Stafford?" "Yeah, or Janecki." "Well, Janecki is here." So, I talked to him. Oh, yes. We talked very well. And I wrote to Janecki very well, too. He was a very good friend of mine. And I says, "You know, I came here to say hello and say hello to Dale." "Well," he says. "He's not here anymore." I said, "What? He's not here? Well, where'd he go?" He says, "He's managing editor at the Detroit Free Press." [25:00] "Oh. I think I'll walk over and say hello to him anyway." So, I talked to Jan, and he smiled and he said, "Well, he'll put you to work there." I said, "I don't know." So, I walked over to see Dale Stafford. I walked in there in his office. The third floor -- when you got out of the elevator, his office was right there. Oh, he was happy to see me. We sat down in the office. And he asked, "How you've been?" I said, "Well, I just got married. I got married about a month ago." And he says then, "So, what are you doing?" I said, "Well, I'm doing nothing. I'm just thinking what I'm going to do." I says, "I'm still going to go into newspaper and I think I'm going to go to Chicago. I have an offer," I says, "to Chicago Tribune and I don't know yet if I'm going." He kept looking back. You know, Dale is a big guy. He sat back

and he kept looking up -- you know, serious-faced. [26:00] He said, "What are you doing now?" I said, "I'm not doing anything," I said. "Just taking it easy and thinking of what I'm going to do." "You know what? You're working for me right now." I said, "What do you mean?" He said, "You're working for me and right now. I want you at the Free Press. Go back into payroll. Then go on up to the photo department and tell them you're hired." So, that's how I started at the Free Press. And the next morning, I got my first assignment right away. Right off the bat. I had my own equipment. They didn't even have cameras. So, I had my own Speed Graphic. And at that time, it was sort of tough to get started. The newspaper photographers had a clique. Like they were all their own group, you know? They didn't want anyone strange to come in. None of them were military photographers. They were all there during the war. And here I came in from the military and I had a [27:00] different approach to everything -- seeing how they were working and I didn't have the freedom as they would have when they were working because my jobs -- every picture I had to take, it was very important to take. So, as soon as I got in, a picture editor came up and gave me an assignment right away. "Here's a job for you to go on." You know, I hadn't even seen a darkroom or nothing. He

said, "You got your camera?" I said, "Yeah. I have a camera." He said, "We'll get you one later." I said, "Well, I got one now." So, I took my first assignment, went out, and came back. I went into the darkroom and everyone looked at it and they were all amazed that I came back and had the prints. At least -- the difference there was that we would develop the 4x5 negatives. We would put them and print them wet. They had horizontal enlargers so the water [28:00] would drip off. So, you'd put them in your holder and slip them into the enlarger. The enlarger would move on a track back and forth. The easel was posted on the board. They clipped the paper to hold it up. So, then you'd print, went back, make the exposure, and then off into the tray. And they'd print wet, and go on and then take the negative, put it back in the water, and then with the easel they'd hang them up. But it became very interesting all the way through starting. It was a tough start. It wasn’t easy because breaking in through that particular point. And I think Dale Stafford kept an eye on me at the time because he knew basically how it is to break into this elite group of press photographers. You know how they are. They don't even -- never give you any tips or what to do. There it is there. Do it. You had to do it on your own. And it started off very well. [29:00]

Finally, I proved in a situation that I knew what I was doing and I can handle any type of problem that came up. I would say the first week or two weeks was sort of a little rough. At that time, we worked six days a week and about eight hours a day. And going in in the morning, rotating, doing your assignments that you'd got, working with people at the Free Press. Dale Stafford would always keep an eye on what I was doing. He'd see the pictures in the paper. I had my first big layout in the back page of the paper of the Free Press on the fall season and they didn't run any credit line in that picture on that back page. And [30:00] Dale Stafford came up to me and he says, "Who did that back page? That back page -- was that your back page?" And I said, "Yeah." "Because I could tell. I wondered why they didn't run any byline on it. From what I could tell, that was your page." So, from that time on, for most of the pictures I had they'd make sure that I had a credit line. Dale must have really got on them on situations.

PM: Do you remember what your first assignment was?

TS: Oh, I can't remember. I had -- at that time, I think I was given the jobs that the other photographers didn't want to do. We had, I think -- if I remember right -- the spelling bee contest the Free Press had and the kids. So, I would be covering those sort of things. I covered a lot of women

as a photographer [31:00] and parties in the nighttime. Things in that line. You know, the photographers -- those jobs were a little off. But I did cover a pretty big -- I got an assignment one day and I says, "Well," -- the assignment involved riding at nighttime in a police car. You know, so I decided right -- I remember this very clearly. So, I got to go in the police car, which was my own -- at that time to generate these assignments, you had to be a self-starter to think of different ideas to do. So, I decided I'd like to do this. Lenny Knight at that time was our picture editor. He was the son of the publisher of the newspaper, John S. Knight -- and Lenny Knight -- and he was working there was a picture editor. And I talked to him about what I wanted to do [32:00] and he said, "Great. Do it." So, we covered this assignment, which should probably be in the book, anyway. The policemen in the car -- family trouble. Oh, family trouble. Got in the car and everything else. The policemen get out. So, I followed them into this house and there were things being thrown around in the house. Finally, the policemen calmed them down. You know, everything was fine. But I didn't take any pictures because there was nothing to shoot there, you know? So, I came outside after and the policemen were coming outside.

All at once, this guy came dashing out of the house and starts fighting with the policemen. He hit the first blow -- broke his nose and everything else -- and I saw this and I moved back. Then -- [33:00] the lady was a common law wife, as we found out. She kept running out of the house. And after the policemen subdued the man, she came out and wanted to pull his eyes out. So, I grabbed a shot, you know, as she's out there trying to get his eyes and everything else. Then the car went for a hop and finally took it off. It shows you what the call for family trouble -- how difficult it was. The picture ran on -- big in the back page -- and they'd run it in the whole back page. We called it, "Blessed is the Peacemaker." And this was my first big prize that I won at the Free Press. I won first prize in the news category spot news. We're talking about 19- -- I think -- -47.

PM: '47?

TS: 1947. Then I became the -- when they announced this, they put the picture way [34:00] back and buried it in the back page somewhere -- first prize news. Dale Stafford was upset. He said, "Well, they -- all the way back. Why'd they bury this thing back?" Because, you know, I was a new photographer back in there. All the rest of them were old timers from the war. And probably the prize that came up

there -- and he was upset where it was put in there. Well, it came -- going through from that time, I began to cover -- from this thing, they -- I started covering different types of assignments. I'd been getting a little bit more in covering assignments -- getting a little bit more recognition. There were -- Dale Davis was also the feature editor and also wanted me for certain things that would come up. Dale Stafford then left the paper. A fellow by the name of Lee Hills came in from Miami. [35:00] It's 1950. So, Lee Hills came in from Miami. And he came in there. We talked. He saw my work in the Free Press and he says, "I know you from the paper." Lee Hills. And we talked. Frank Angelo then was feature editor of the Free Press -- began to be a feature editor. So, Lee Hills was very pleased. He knew of my work and kept tabs on me a little bit. And the first political convention that came out -- 1952 -- Bruce Campbell was the city editor at the time. Frank Angelo was still the feature editor, but Bruce Campbell was the city editor and he was really the -- a city editor's a big job. He says, "I want you to go to the [36:00] Democratic Convention in Chicago." I've never -- you know, the first time the Free Press was staffing a photographically -- an out of town assignment. Really. A convention. They never covered a political convention

before photographically. So, John Knight -- the Knight Bureau was going. And so as I went to Chicago, John Knight called and he says, "You're coming with me." We covered the Perle Mesta party. You ever heard of Perle Mesta?

PM: Yes.

TS: We went to cover the thing. We did quite different jobs. And I got some very good exclusive pictures at the time at the convention. I covered -- I remember -- for all the Knight newspapers. [37:00] Not only for the Free Press, I covered for all Knight newspapers and did such a great job that all the papers -- they liked what I did -- Philadelphia, Miami, and all of them -- that I went for the Republican Convention, too, in Chicago. We were all staying there in Chicago. It was a little later. I remember that very clear because I remember in Chicago the triumphant entry at that time MacArthur made. He came to the convention and I got him in the crowd as he walked in. And then all of that from the crowd. Then I was stuck in the crowd. And the Free Press ran a quite bit of pictures when they came in. Naturally, the fellow who came out on top was Dwight Eisenhower at the convention. At that time, I made a pretty good step [38:00] forward in covering political conventions. I used a 4x5 Speed Graphic camera. All the pictures I had were all pretty good and exclusive.

I met a lot of Michigan people. I covered the Michigan Delegation. Soapy Williams, you know, is one of them. I met quite a number. Walter Reuther. All these people were at the Democratic Convention. Everything worked out very well at the convention that I did. From that time on, I came back. In 1952, I was made chief photographer of the Free Press. Lee Hills came out and he says, "I want you to be chief photographer." So, I got chief photographer. But I had one thing in mind. I said, "Look." At that time, Frank Angelo I think was pushed up to managing editor at that time. I says, "If I become [39:00] chief photographer, I need to do one thing. I want to tear down and build a new photo department. The department you have in there now is like back in the Dark Ages. You have one developing room -- terrible. Can't accommodate the thing. Lousy horizontal enlargers that are printing. It's not a -- " he says, "You do what you want to do. You've got my OK to do what you want." So, I says, "Fine." That's the first step I had to really redesign. Of course, since I had this experience in the Navy, I did the -- the architectural drawing I had going back to Cass Tech came in so handy at making plans that in the Navy I also designed some darkrooms aboard ship. Told people how to do them. It came in so handy. [40:00] So, I did -- I designed and

drew the plans of the photograph department of Free Press. We did a phase at a time. The darkroom -- we moved stuff out and tore everything out. The individual darkrooms -- three photographers could work at a time. Five different development rooms. One huge printing room with vertical enlargers. I took all the old ones out and put them up. We were still working on 4x5 at the time because it was the time for 4x5 enlargers. The expense came through. I got all stainless steel sinks and different things. I brought it up to date. That's the first time that anything was done to really design it. But I had to make the plans, and blueprints, and everything else because no one knew exactly what to do. And ordering the stuff -- I had to do this. All of this experience [41:00] of ordering and things -- experience in the Navy -- and to order stuff. Going back -- you remember -- when I worked in the drug store I knew how to order. We used to have supplies, you know, and four or five bottles of this thing. When it came to the last two, you had to write down "reorder." I knew exactly how to do all of these things. What you learned earlier from the Navy all came back in how to do this, how to design, how to order, how to get your supplies. All these things from early experience really came in handy because I didn't go and open books to find out how to do these things. I

did them. They came back automatically on how to handle all the situations. So, it came in very handy. It took me about -- I would say [42:00] three months to do the designer work. The deal with the people, to bring in the supplies, to order the supplies -- three to four months. Finally, it was all designed. And Lee Hills came in and Frank Angelo came in, they looked at the room, they were amazed and really proud that the Free Press now was back in the big league on the photographic end. So, why don't we stop here for a while? And we can continue on.

PM: Go ahead. Just flip the stand up.

TS: I would say stop. I had kind of a --

PM: And we'll look up the dates and then we'll get back on.

TS: So, you want me to say stop or -- [43:00]

F: Or you can -- you need just to look up.

TS: Yeah.

F: On here?

TS: I could just say stop the clock and I'll find it.

F: Yeah, if you want.

TS: OK. You can cut it off. The film is flying there.

F: Hm?

TS: Your papers are flying there.

F: Oh.

PM: I hear the chimes, but I don't see them.

TS: Right there. They're right there.

PM: Oh, they're directly in back of me. I was listening to it --

TS: Do they bother you -- the chimes?

F: No, I don't think he's picking up the chimes.

PM: I thought it was nice music while we were --

F: I can barely hear them.

TS: We can tie them.

F: I can barely hear them.

PM: OK.

TS: So, you go ahead and ask me what you think you want is important. Now, go ahead with what you need in there.

PM: You let us know when you're ready.

F: Any time.

PM: Oh, any time?

F: Yeah.

PM: Tony, it's obvious from your earlier conversation that one of your major responsibilities -- major assignments [44:00] with the Free Press was the political scene, nationally as well as in Michigan. Tell us about the first campaign, the 1948 campaign with Mr. Truman.

TS: Well, actually, with Truman, I did cover his campaign, but I didn't cover the convention. But I covered Truman quite a bit. I covered Truman when he came here in 1948 to the

city. I covered him when he came for the 250th anniversary of the city. And I think I have quite a number of pictures of all the presidents. I think President Truman came to Detroit more times than any other president. I mean, I photographed him quite a number of times. I got him with Soapy Williams and with the business leaders of the city. One interesting thing I got of Harry Truman -- at that time, I had [45:00] a Voltron camera -- a sequence camera -- that I would click and take pictures automatically as a sequence. When he visited at the Old City Hall, he came out -- Harry Truman. I remember that President Truman always wore a hat. He was a haberdasher and he had a hat. When he came out, I got a picture of him and his limousine was waiting. It was an open car. He sat down and it looked to me something bothered him. He whispered to the guy that he had forgotten his hat in the city hall and I heard that because I was close by and then I started photographing. I got him doing the sad thing, and the guy brought his hat and I got that -- taking a picture of the guy giving President [46:00] Truman his hat. He thanked him very much, and all this for naught, and, oh, he was so happy to get his hat. And when he did, he put it on and drove off. So, I had a whole sequence and we ran quite a bit in the paper and that was picked up nationally. Parade

Magazine ran it all over the country -- Harry Truman forgot his hat. It was sort of an interesting series of pictures I had because it showed President Truman in a different perspective. You know, not speaking in Michigan. Like candid things of him. And that's a series that I really enjoyed shooting. And of all the other times Truman came, Labor Day was a big thing for Harry Truman and the city of Detroit. And Labor Day in those days, Phil, were Labor Days. Like today's Labor Days are -- [47:00]

END OF AUDIO FILE

[00:00] TS: -- parade. The presidents would come over. Truman would be over. Got him with all the crowds in front. It was a great occasion. Let me tell you, Labor Day in Detroit -- the labor was really -- it was a focus point from all over the country. And to me, that's what I covered mostly. I think Truman came to all the Labor Days. His last Labor Day was 1956. But he handled all of the Labor Days here in the city. It was quite a bit occasion of seeing President Truman. I liked President Truman. He was really a photogenic president. And the things that I had -- to me, I had at that time -- I used my wide angle camera that we called a [01:00] photo sculpt. And, oh, the paper had it -- we used to take these pictures and we used to run them eight columns. And the commission, the labor leaders, and Walter Reuther and all -- they all knew me and I was the only photographer allowed on the stand -- on the speaker stand. And I always got to be close to the president and get all the crowd and Truman. And they just liked me to do this, and I guess the other photographers had to stay in their regular positions. But it was quite an occasion with Truman. Then I followed the tradition through all the way down through the other days.

PM: Eisenhower would have been the next president. Did you photograph --

TS: Eisenhower never came to Labor Days. Never had Labor Days. With Eisenhower, I photographed him quite a bit in '52 and in '50. One interesting thing with Eisenhower -- [02:00] in 1952 when he was campaigning, there's two things that I remember real closely with Eisenhower. When I was in the service, we used an Eyemo 35 millimeter camera to shoot movies because we had to shoot movies, too. It was a handheld 35 and it held a 100-foot roll of film. So, I went and I converted that camera to a still sequence camera. In other words, in having a 45-degree degree shutter, I'd cut the Eyemo's shutter to 11 degrees. That would spin around and it would give me an exposure about 500th of a second. I would shoot 8 to 12 frames a second on a camera. So, I'd go 12 frames a second. And each picture at 12 frames a second and the exposure of about 1/500th [03:00] speed shutter speed. So, I'd get the movement. We used that also on football. But I put this on with Eisenhower. When he came out of the city -- out of the Book Cadillac Hotel -- he came in '52 with his campaign. He got into the car first, took his hat, waved his at with a big smile and everything else, and there I shot my sequence camera. (mimics shutter) I got about 12 frames a

second I got him shooting it. Behind him then came Mamie. They gave her a bumbershoot -- the umbrella -- because it was a sunny day. And I started to shoot with her as a sequence and she had trouble opening up her umbrella. Finally, that showed up in the sequence -- is this things pops open. So, I ran [04:00] the pictures together. We ran it at the Free Press. Very interesting. Eight pictures of Eisenhower on top tipping his hat and eight pictures on the bottom of Mamie opening up her bumbershoot. Really great sequence. It showed a little how they were human people going around instead of political things. But this was very interesting because the sequence at that time proved to be very important to the paper. So, we ran that quite a bit and it was picked up by other national magazines. They used that same sequence. From Eisenhower and all the other traditions that I followed, the paper knew I liked politics and labor. I did quite a bit on labor. I got to know Walter Reuther very well and all the different labor leaders. [05:00] I became good friends also with [Admiral Maisie?], who was with the thing. Became very good friends and they respected me and what I did. Every time there was a thing on Labor Day, I was invited up on the stand to take pictures. I think Walter Reuther wanted to make sure I was there.

PM: Well, on the political scene --

TS: My reputation was a pretty good thing. Respected you for what you did. That's the only thing. Report and be honest in your reporting. That's exactly what I always did.

PM: You covered every national campaign starting with Truman in '48 up to the Reagan campaign?

TS: Yes.

PM: And in the Harry Truman campaign to Clinton campaign.

TS: Yeah.

PM: In your contacts and work with these presidents, was there anyone that stood out in terms of the respect you had for them? Your like --

TS: I'd say the greatest respect I had in my campaigns that I had -- [06:00] was President John Kennedy. As a matter of fact, let me tell you about how I got to know President John Kennedy. In the 1958 convention in Chicago, as you remember well -- no, the 1956 convention in Chicago. I remember well that he was brought up and almost made the vice presidency at that time. But he didn't do it. But in the 1960 convention, we went to Los Angeles. The Democratic Convention was in Los Angeles, California. There, Kennedy made the nomination and I followed him all the way through at his convention. I got him when he arrived. I sort of liked the idea -- I had a feeling that

[07:00] Kennedy would be nominated and I did -- I stuck with John Kennedy. He was nominated. John Kennedy then got to know me and we became pretty good friends. I mean, he knew whatever I needed to do. And when he was nominated, he had this speech the following day at the coliseum in California -- in Los Angeles. I was there on the stand and got a picture with him with me and his mother, congratulated him, and I was very happy. At that time, I did quite a bit following John Kennedy during his campaign things. But let me tell you, 1960 on Labor Day was a great year, too, for Detroit labor. That was the biggest event that ever happened. [08:00] Kennedy made his first campaign speech here on Labor Day. Soapy Williams was there and all the rest of them. And there I was back on a stand again. I got a picture of John Kennedy close up with all of the city in the background. And I guess he was happy. And President Kennedy wanted a print of that -- I mean, the elect -- nominee wanted a print of that, so I gave John Kennedy a print. And from that time on, I followed Kennedy through his campaign. I got to know also Jacqueline Kennedy and also his brother, Bob Kennedy, who helped him during his campaign.

PM: Of the presidents that you worked with in campaigns, were there any of the presidents that you found you didn't care

for or who were difficult to work with? Or were they all --

TS: No. I'll tell you [09:00] one thing. All the presidents that I'd shoot, I did my best. They all liked me. I had none that I disliked, whether they were Republicans or Democrats. Even Nixon wrote me nice letters. All of them. Reagan wrote me nice letters. Bush, letters. All -- I liked them all because they were people. When I covered the Democratic or Republican campaign, I did the best. I didn't know any preference whether I was a Democrat or a Republican, but honestly covered them to the best of my ability and they knew that. They knew I would do a good job on it.

PM: You also covered -- judging from an examination of your photographs -- the wives of the presidents, too.

TS: Oh, yes.

PM: You were able to include those in your --

TS: I did all the time. Every time I covered them, I made sure I had pictures of their wives. It was very important.

PM: Were there any --

TS: Mamie [10:00] Eisenhower was very colorful. I also got some pictures of Eleanor Roosevelt.

PM: Oh.

TS: See, when Roosevelt -- I didn't photograph him because I was in the Navy at the time and he had died. But after the war, I got pictures of -- also of Eleanor Roosevelt. I got her at the convention in 1952 -- the Democratic Convention. She was up there in the roster with all of the things and it's a great picture of her and the campaign. So, mostly all the wives that I did -- I would say the one I photographed the most was Jacqueline Kennedy. The next was Pat Nixon. Pat Nixon was a very, very wonderful person, too. She had -- I covered her quite a bit. I got all of the women. The three women I photographed the most -- [11:00] I'll tell you who they are: Jacqueline Kennedy, Pat Nixon, and Mamie Eisenhower. I had those quite a bit. The rest of them were there. Lady Bird -- I got pictures of Lady Bird. There's quite a number of her. I'd say that next would come Lady Bird. She was interesting. All of them were interesting. And, of course, quite a number of Nancy Reagan, Rosalynn Carter, Hillary. All these here were very interesting ladies. But if you ask me which one I liked the best, I think Jacqueline was number one; Pat Nixon was number two, she was very nice; and Nancy Reagan was very good.

PM: Now, you covered also the state and local political scene, too. You had to follow the governorship --

TS: Well, of course.

PM: -- and the local city council, and the mayor.

TS: All of that. [12:00] All the mayors in Detroit I covered going back to Cobo, Jeffries, Cobo, then Van Antwerp, Miriani, Cavanagh, all of them down the line that have become -- Gribbs. Remember Gribbs? Coleman Young and then Archer. I guess all of the mayors. And I knew them all well, very well -- all of them very well. Of all the mayors I would say I became very close to and who I knew very well was Coleman Young because he was the longest mayor. And Coleman Young really respected me and he thought I was one of the wonderful people. When he got in office the first time, I took his first official portrait in office. And wherever I'd meet him, Coleman Young was just sitting the background and he would come as long I would be there. I got him with the presidents. I got him with [13:00] all the people -- with Carter. Mainly a lot of pictures of him with Carter. He liked Carter -- Coleman Young -- and he was very effective at that. Soapy Williams -- going back to him. Very -- as a matter of fact, with Soapy Williams -- I'd say of all the governors, there was more pictures of Soapy Williams than any other governor I've taken. His family when they lived in Grosse Pointe and I followed Soapy all the way through. Nancy was a

great lady. And every time they saw me, Nancy Williams would be there. At the conventions, it looked like Soapy Williams gathered me almost like his personal photography all the time. "Is Tony here? Is Tony here?" "Yeah, I'm here." But all these people got to know me and they expected me to be there. And the other governor that [14:00] was very good with me was George Romney. Pretty good. George Romney. I liked George Romney quite a bit. He was -- George Romney and his wife, Mrs. Romney. All the governors that we had were great people all down the line.

PM: When you took these photographs of the political figures, as a matter of practice, did you send them copies or samples of one or two?

TS: Not exactly. Not exactly. If it were, and if it would be a key picture, if they'd ask for it, I'd given them the print that they used personally. But not too much because we didn't have the time to make prints for a lot of these people. But the presidents -- they did. Some of the -- all of the presidents requested pictures. [15:00] I know Soapy Williams has a lot of them and Governor Romney had quite a bit of material that I would give him. But all the governors in Michigan -- I knew them all. I did very well with them. When any presidents would come into town, I'd make sure we get a picture of them. And besides the

governors, a lot of business leaders became very -- some of the business leaders in the city. Joe Hudson and I were good friends and still good friends. Of course, industrial people. Henry Ford, too. I got to know Henry Ford.

PM: This is the son. Henry the II.

TS: Yes. It was the second. Of course, I did photograph Sr.

PM: You did?

TS: And Edsel. Oh, yes. I photographed him in the '40s [16:00] when I was with the Globe and did freelance work for AP. I did Edsel and Henry Ford, Sr., at that time and I covered when Henry Ford, Sr. died. I covered his funeral. But I got to know Henry, see? Very well. And when he started at Henry Ford -- at the Ford Motor Company at present -- I followed him all the way through and we became good friends. Remember the man at Henry Ford that was always the big anti-labor guy? He used to hire the goons.

PM: Harry Bennett?

TS: You got it.

PM: Yeah.

TS: I photographed Harry Bennett, too.

PM: Did you?

TS: I photographed him at the hearing. I photographed him out at the Ford's. And he had quite a castle built on Geddes Road, you know? He lived -- [17:00] he had --

PM: With a lion?

TS: Yeah.

PM: Yeah.

TS: But that ain't true. But anyway, all of these people. I got to know all of the labor leaders. Jim Roche of General Motors. We're good friends -- and I with Jim Roche. Tex Colbert and Lee Iacocca. Lee Iacocca became close friends also. All the industrial people -- Henry and Lee Iacocca -- were the top people that I knew in the automobile world.

PM: Now, under what conditions as a photographer would you take their pictures? Is it just labor negotiations? When they're giving a public presentation? Or --

TS: Whenever they made any public appearance of any kind, any speeches, annual reports, when they'd get back they'd make their stockholders meetings -- you know, go to the stockholders meetings -- [18:00] any big announcement they would make. Also I would take when the new cars would come out -- I'd get Henry Ford posing with the new cars. I'd get him with a nice environmental portrait. I'd get him, they'd bring the cars out, I'd take the pictures. Of course, Henry -- so many pictures. Going back on their

anniversary -- the 75th -- their anniversary. This picture was taken in 19-- I think in -- '55. Took a picture of the backseat, three brothers together in a car. This was taken in 1954. The three brothers and I took them with the car for a picture of the Ford dynasty. That picture is still being used today. They use the anniversary of the Fords.

[19:00] Henry and I became -- I mean, he expected me whenever anything went on. He knew that I was there. We became -- besides being a photojournalist, which I covered -- on the side, we were also friends. Whenever I had that -- really any time I needed a picture of Henry Ford or the paper needed a picture, I had no problem getting the access to Henry Ford. Besides, the magazines would get after me. They knew that with Henry Ford, I had the access. Time Magazine, Newsweek Magazine -- they'd say, "Tony, we need some pictures of Henry." Any time that they needed pictures of Henry Ford, they'd call me to make sure I would go out there, too, because I had the access to Henry Ford.

PM: Now, there was one photograph in your collection that you showed me earlier showing a wedding of one of the Fords.

[20:00]

TS: Oh.

PM: You told me that you seldom did weddings.

TS: No. Well, this --

PM: Is that --

TS: Henry -- I don’t know, you know? But he didn't really like the photographers. He didn’t trust photographers or anything else to go ahead and shoot it. He asked me when I was covering some event. I think it was in Dearborn. He called me on the side. He came off the stand and he saw me there. He said, "I've got to talk to you." He says, "Do you want to cover Edsel's wedding?" I says, "Well, I don’t' do weddings." I says, "You know, I don't go for this stocking business and everything else, and the garlic and garter business." I says, "I just cover --" "That's what I want. Regular pictures without any -- but anyway, I don't want any of the other photographers to do it. I want you to do it." But I said, "Well, I do it as a [21:00] friendship -- as a gift for the wedding." I says, "I won't accept any money -- anything -- for the wedding, providing I had the rights to use some of the pictures for us for the paper, too." I says, "I'll show you what I'd like to use." So, he agreed. So, I covered it. He flew me down to Palm Beach, Florida. I did the whole wedding. One interesting thing. I went into the church because no photographers were allowed in the congregat-- church services inside. I was personally there. As I came outside, the National Enquirer was there. They offered me $5,000 for some

pictures that I took in the church. No way would I ruin my reputation to give pictures to the National Enquirer and I says, "No way." And he said, "They're personally for [22:00] Henry Ford and that's it." So, I made albums. I made about -- they requested the albums. They paid for the prints. We made the album. We had the lab print up the album. I made, I think, four big albums of the wedding, which Edsel still has. As a matter of fact, I talked to Edsel not too long ago to see whether he wanted to put some of these on a compact disc. So, he still respects me and talks about different things. But we --

PM: Well, Lee Iacocca was a close friend of yours, too, wasn't he?

TS: Lee Iacocca. I started with Lee Iacocca when he was at Ford Motor Company and he was president of Ford Motor Company. I got pictures of him out front with the things -- with the Ford plant in the background, with the Mustang that he had -- a picture he still likes today. I've got him outside with all the [23:00] Ford things in the back. We became, as a matter of fact, very good friends -- with Lee Iacocca. When he left Ford's, I felt bad. But then when he got with Chrysler, my relationship with Henry Ford became the same. And luckily, we had to have an interview with Lee Iacocca. And I think it was with Joe Stroud and

all the rest of the people that were going there. He says, "Is Tony here?" And I says, "Yeah. I'm here." So, with Lee Iacocca, I had an open door, too. And I took a lot of pictures of Lee Iacocca. Also when he became chairman of the anniversary of the Statue of Liberty -- you know, the restoration of the Statue of Liberty on Ellis Island, I told Lee I wanted to get a picture of him [24:00] in Ellis Island after you get it done. So, I had a special appointment with him on Ellis Island. He came there alone. Nobody else there. I got him a picture with the Great Hall. I got him outside in front, which was exclusive pictures that I had that he did -- that I took of Lee Iacocca. Still today, he has signed two of those pictures -- autographed that he liked the best taken there. And a portrait of him that I took that he liked was the cover of a magazine. But he gave them the prints and those signed pictures are now at the Walter Reuther Library with all of collection. It's at Walter Reuther Library. Due to you, my collection is there. All the credit goes to you, Phil, for having my collection at the Walter Reuther Library. [25:00] And all of these people -- a lot of them that I knew very well -- were interesting people. Going back to the presidents that I covered -- there are other things that I covered, too, that happened. I also had to get

different ideas if you wanted to talk about coverage. I had an idea that I would wear a white tie and tails and sit in the Detroit Symphony Orchestra and get pictures of the conductors, but the people didn't see. They always would see his back while he was conducting and I wanted to go ahead and get a picture of the conductor as he looked. The first conductor I shot that way was Paul Paray. I remember Paul Paray. I wore a white tie and tails and a 35 millimeter camera -- a Rangefinder type. We had a music stand [26:00] and we had a little hole built into the music stand. The camera would fit right there. It was all set. And I sat in the front row of the violin section -- white tie, and tails, and camera. I would never point a camera up and shot through the music stand because I had it all aimed at the podium before exactly how it would be, as a matter of fact. So, as he was conducting, I would shoot. I'd watch him, see, and I'd keep shooting the candids because he was making gestures. People didn't know I was taking pictures. The reporters sat inside the audience seating for the main event. No one knew. I got up with the orchestra, took the bows with the orchestra and everything else, and followed them all the way through it. He said, "If I ever do anything wrong, I'd make sure that that the conductor would point his baton at me and get me

back." So, I did that with him. I did also a great [27:00] world-famous conductor called Victor de Sabata. He came over from Europe as a guest conductor here. And I told him -- I showed him what I did with Paul Paray. And I was the first fellow ever to photograph him candidly and I sat in the orchestra the same way. Then --

PM: Did you have to convince him?

TS: I sure did. He was a white-haired, very -- he looked like a real conductor, you know? He was a wild guy, though, let me tell you. But I got great, great pictures of him. And the third I photographed in the orchestra was Aldo Ceccato when he came here to Detroit. I did him, too, and he was quite a bit. So, with the symphony, I became more or less very prominent with the people of the symphony and we'd get -- but I was the only photographer ever to sit in the orchestra.

PM: But you've got to -- had to stay for the [28:00] whole symphony -- for the whole music.

TS: Mm-hmm. I was fine with that. You know, it was very interesting to hear. Other big assignments, you know, that I covered -- starting back, way back to Eisenhower. The Hudson Flag. The Hudson Flag was a great tradition in Detroit. It's the world's largest flag. Remember that? When Eisenhower campaigned in 1952, I found out the route

that he was taking and I told the people -- his campaign manager; I forget who it was -- that I want to get a picture of Eisenhower with the Hudson flag in the background. I said, "It'd be great." He said, "Well, we can't stop. I mean..." "Great," I said. "Well, I'm going to be on a 4x5 Speed Graphic at the time." One shot, Phil. I had to make sure. And no [29:00] sequence; it was '52. So, I said, "Well, I'll be right there on the street when his car comes back." He said, "Well, we're just going to keep going." I said, "As long as he knows. The only thing I want -- if he can wave while he goes by so I could get the picture. I don't want him to look the other way." So, when he came back, he saw me in the street. I was there with a 4x5 Speed Graphic. And I had be -- what -- no more than 8 feet -- 10 feet away from him. Close by at this angle. So, I had to get him in the forefront of the flag so I'd get the flag in the background, not in front. So, when he got back there, he waved. I got the picture. One picture. Bang. That had to be it because the car was moving. And it became very popular and he liked the picture. He had it and we ran it in the paper -- him with the flag. [30:00] From that time on, the Hudson Flag became a tradition within Flag Day, and I had always wanted to photograph the flag that came down on Flag Day myself.

And a sad situation was photographing the last day of the flag. There was Joe Hudson. I got Joe Hudson the last day the flag was there. It's now in the Smithsonian Institute. These are many different assignments that we --

PM: 1948, Tony, you started not only in political campaigns, but you started documenting the changes that were taking place within the city of Detroit physically.

TS: Oh, absolutely.

PM: What were some of these? Forty-eight started it with the Veterans Building.

TS: Well, well, let me think. I was interested in the city way before that. In 1940, I took my [31:00] first aerial picture of the city, odd as it was, which is going to be in the book. And from that time on, I was so interested in Detroit. I liked to photograph all the events, and the changes, and the historical things that were happening in the city. Beginning -- my first thing was -- 1948 was the start of the Vets Building when they discovered three docks -- three historic docks. See, it was the French, the British, and the American all concentrated. And I got all the Detroit Historic Commission lined up, I got all the remains of the dock, and the city in the background. I went down and I think I got all muddy in the field right until the end. And I shot up as I got this. To me, I

think it was the start [32:00] of the rejuvenation of the city of Detroit. The beginning of the civic center or the convention area. It wasn't built. That was the beginning and that's when the changes started in the city. Mm-hmm. Yeah.

PM: Especially on the waterfront -- in that area, too, wasn't it?

TS: The waterfront.

PM: Wasn't it?

TS: Then I became really interested in documenting the changes of the city. When it started, I think, at that time, the convention area was not called Cobo Hall or anything. When it started, Frank [Szymanski?] was in charge of the convention area. The ground -- when he broke ground where the convention area was to be -- with Mayor Cobo, Van Antwerp, Miriani, all the council, Ed Connor, and they brought all [33:00] their children lined up in front to break ground. And I used my wide angle shot and all the children lined up, all the people, and the city the background. That was the beginning that we had.

PM: Concentrate on that.

TS: I got some -- yep.

FEMALE: OK. Any time.

PM: All right, Tony. We'll continue about the rebirth of the city of Detroit. We covered the Veterans Building. What other --

TS: I remember with the Veterans Building -- the first thing when that happened, the first picture that I took with the people was on October 24th, 1957 [sic]. But when it really got underway was '48. But that was -- that picture that I have then was in 1947. That's really the actual date. If we're talking about the next big step that happened, it was the groundbreaking of the City [34:00] County Building. And they started the groundbreaking for the City County Building -- we're talking about it came in 19- -- I would say 1956. That's when they started groundbreaking. After they got that, the groundbreaking began to level off. The problem was the Mariners' Church was on Woodward Avenue. They had to move the Mariners' Church. They wanted to save it -- the historian people. So, they built special tracks all the way down to move the Mariners' Church where it's at now -- to its location. I had taken a series of pictures when they had moved the Mariners' Church and also some views. At that time, the skeleton was being built, too, for the Ford Auditorium. You had the skeleton [35:00] because the Ford Auditorium came out, too, at that same time in 1956 or earlier. But the groundbreaking for the

convention area, which is now called Cobo Hall area, that was in 1957. The head of the commission at that time was Frank Szymanski. And I remember that groundbreaking very clearly. It was the -- Cobo was there, Miriani, Ed Connor, Frank Szymanski. They brought all their children and grandchildren there. They lined them up there and they started to break ground. That was in '57. And all the children came to break ground. And the picture I took was with my wide angle camera, so I captured all the line up of the kids and the people in the back, plus the city, so we could see that [36:00] starting of the city coming into a --

PM: Tony, you lived through a period in Detroit when the old city hall was standing. What were your feelings about the tearing down of that structure?

TS: Well, I felt pretty bad because I even got a committee to save the old city hall. Old city hall, to me, I thought would've been a great thing for the chamber of commerce to have and things in that line. I think I -- there was a couple of people. I think [Luke?] Stevens, and other people that were involved, and one of the councilwomen. I think it could've been either Mary Beck or the -- Mary -- and then a couple of them. I think we got involved trying to do something, but it never got underway because it was

[37:00] determined that the city hall was going to come down. And that was a real sad day. The most interesting thing that I can recall was in 1956 when -- and in 1956, at that time, everything was going out of the city hall and going to move to the new area, see? And I got Mayor Cobo, all the councilmen, and the judges all walking down Woodward to the new City County Building and the old city hall in the background. That was a great picture to show the movement of the old going to the new.

PM: Now, Tony, you've captured the changes in the city with the construction of the new buildings along the waterfront. Also [38:00] what about -- during the period -- the tearing down of or the destruction of some of the older buildings?

TS: Oh, I have the tearing down of the city hall, the empty lot of the Majestic Building, where they built the new National Bank of Detroit -- the excavation of that park. Really those are the areas that I think were more important. And, of course, I have a picture and photographs of the area before, how it looked, and how it is today. It really became, you know, almost unnoticed really because it came down in phases a little at a time. People didn't notice what was happening. You had that happen. [39:00] The key things were the old city hall knocked down, the Majestic Building knocked down, the block where the Manufacturer's

National Bank is on the corner, and the area where the Ren Center is coming in, and the area with the city hall. Those are the big things that were really knocked down that replaced these structures.

PM: You also had the railroad depot also.

TS: Oh, you had those that happened. You had -- first of all, you had, of course, the most largest one was the Union Depot. The Union Depot -- I have that the way it looked before. The Union Depot, was, you know, on Fort Street and First [40:00] in that corner. That's where the Wayne County Community College is now. It's the whole site. The other depot people don't remember is Grand Trunk. Grand Trunk is behind the Ren Center. See, Grand Trunk was another depot where people went to get through. And I got pictures of these places as they were destroyed, they were knocked down, and replaced, and how they looked before. We had two big stations in downtown Detroit and now we have none. We have the Michigan Central, which is just a skeleton there now. The building is there. But the Amtrak comes in, but not too much. But you have all these things that happened in this city. Things did remain. Some new buildings came up, like, at that time, it was the [41:00] Detroit Bank and Trust. That building came up and all these things moved in. But what stays in people's mind is

not these other little buildings that came up. What the people remember mostly that happened -- city hall.

PM: City hall.

TS: When you talk about that, that's a sore spot. The old city hall was knocked down. That's what people will remember mostly. And other buildings they can forget, but they can't forget the old city hall.

PM: Now, you also documented with your camera the impact of the new expressway system upon the city and how that carved up --

TS: Well --

PM: -- communities.

TS: -- you talk about the expressways. In my eyes, first of all, let's go back to safety zones. They had streetcars that went all over the city. 1956 was the year when they started knocking down the safety zones. That was really [42:00] the year it really started. And the expressway started --

PM: Tell me what the safety zones are, though.

TS: Safety zones used to be in the middle of the street where the streetcars would come to pick up and let off passengers and they wouldn't be hit by cars. They were steel and cement structures in the middle or the side of the road where the car tracks would come in. I have them in the

pictures. So, a lot of people would go halfway and wait there to cross the street, too. But they were safety zones -- were what the name implies. They were safety zones for people. They would wait there for the streetcars to pick them up while standing there. It was a protector so they wouldn't be hit by cars. But they were great, great things. I used to -- I do miss the streetcars in the city and the safety zones were quite a thing. Woodward Avenue, especially. When you would go down Woodward Avenue, you used to have that expressway cars could [43:00] go all the way down to 8 Mile Road and then turn around and come back. After that, we'd usually go all the way down to 8 Mile Road, turn around by [Eastern?] Park and come back. I remember the same way.

PM: You must have also been -- with your closeness to Henry Ford -- documented pretty carefully the whole Renaissance Center. That whole new development.

TS: That was the other big thing the city had. There were three big things. The first phase was the new City County Building and Ford. Then you had the convention area, which is Cobo Hall. I would say the Vets Building wasn't a phase that's big in this. I mean, the Vets Building could be considered one or the Ford Auditorium. They were small. But the big thing -- the other big structure was the

Renaissance Center, which Henry Ford really got involved and built. And that today is one of the [44:00] great structures that this city has. And Hart Plaza has become stronger. One thing I do remember -- you talk about shoppers downtown. It used to be just loaded. We had three big stories -- just to go back about downtown. You had Hudson's on Woodward. And straight right across the way you had Kern's. In the back of Kern's, of course, you had Crowley's that you'd have in there. And then you had -- another store used to be there besides that. There should be four of them together. I don't know. It wasn't Jacobson's. It was -- I'll think about it in a second. But anyway, what happened -- the three big ones was Hudson's, Kern's, and Crowley's. [45:00] Now, you could see the people as they came to go to Hudson's, and from there you'd walk across the street to Kern's, and go to Crowley's. A great area for downtown shopping. Across the street, the other thing you'd have is Frank & Seder's, Segal's, all these other stories. You had Kresge's, Woolworth. All these were there all in this one little -- if you talk about shopping areas, this was ideal. All in the same area was shopping. People just walked and you'd do all the shopping you needed right in that area and all close. Just think. If they would have listened to some of

the people when they revitalized the city to have that whole area blocked off like a shopping center -- like State, Woodward, Farmer Street, and Monroe -- [46:00] where you had these stories all within several hundred feet apart. And to cover that as an overpass to make connecting things. That would have been the first shopping area. Never so close were there big shopping areas in the city anywhere around. You had this hub. I remember when we shopped when we were kids with my mother we'd go downtown and go to Crowley's, and go to Kern's, go to Hudson's, and across the street to Segal's, and go to Kresge's. All these were within -- men's clothing, Richman Brothers -- all were there all within a few hundred feet. They would have taken and made them all like that up the street. It would have been a great area of shopping.

PM: Another area that occurred to me, Tony, that you covered. You mentioned the political scene, [47:00] the changing skyline, and buildings of Detroit. Detroit's always been a great sports town, too, and you were involved in that activity from the beginning. Did you have a favorite sport that you would like to follow at all?

TS: Well, really there wasn't any favorite sport that I --

END OF AUDIO FILE

[00:00] PM: Do you have a favorite sport that you would like to follow at all?

TS: Well, really there wasn't any favorite sport. I liked them all because, you see, you have to be versatile in covering all sports. I did like the Tigers because Spike Briggs I knew very well. I took the last game when Spike Briggs sold it to Fetzer. Then for the key changing, I got a picture of Spike with the stadium, you know, all alone in the stadium. Spike Briggs and I were close friends also. And it was a sad situation, but it changed. Fetzer did a good job and he sold it later on to all the people that are connected with changing it to Tiger Stadium, and then you Monaghan, and now you have Ilitch. But I'd say baseball [01:00] was the sport I covered quite a bit -- that I did more or less a lot of. Because football I liked, too. I covered the Pistons. Not as much as the -- my main sport I covered a lot was I covered hockey for quite a bit, baseball, and sports, and the Lions, see?

PM: Baseball -- what was involved when you were covering a game? In one of your accounts, you indicated you would often leave shortly after the start of the game and get some pictures back in in time for the first edition.

TS: Oh, we had to meet deadline.

PM: But how did you go about it? Did you get the game early and talk to players?

TS: Well, we'd get to the game and then we'd get whatever pictures we had to get. Some features before the game. After that, then we decided to go ahead and we covered maybe three innings or four innings, whatever it was. [02:00] They'd pick up -- I had a messenger pick up the pictures. Then I would leave about the sixth to seventh inning to cover -- bring back -- and we'd leave another photographer to cover the end of the game because they came back to edit. But all of this was very important in covering sports. Deadlines, to us, was very important in those days. You had to make that first edition because our first circulation -- the biggest circulation -- was the city edition at that time. It was 250,000 -- the city edition circulation -- and that deadline was early. That picture deadline was 5:30 in the afternoon. And let me tell you, we could not miss anything in that first edition because that was our heaviest circulation.

PM: So, there was constant pressure on you and your staff [03:00] that reported to you to meet these deadlines?

TS: Yeah. You had to coordinate all these different events. You had to go and make plans, arrange for a copy boy to

pick up the film, all of these things. We'd write out our budget to go ahead and tell them what time to be there. They'd come to the field and we'd give them the film. And all these people, too, getting credentials for things they have for people to cover these events. But in the early days, it was easier as time went on. The other things that I liked to do also was going back to the Convention Hall when it was named Cobo Hall. The dedication of Cobo Hall had a big ceremony. The architect, Lou Rossetti, and Giffels were involved in doing that. [04:00] It was a great thing downtown -- the dedication. Also the beginning of the Ren Cen -- the dedication. Coleman Young was there at that time at that dedication and all of these were very involved. Do you realize the City County Building is probably one of the first modern city halls built in the country? I remember when John S. Knight invited Mayor Daley from Chicago to come over and see the City County Building because the City County Building was so new and John S. Knight was proud of the new city hall that came in -- the new City County Building -- that Daley came over to take a look at it. Detroit was -- made good landmarks and good progress. The building still goes on. But all these [05:00] different changes in the city -- and the aerial views, the only thing you can see -- and the waterfront.

If anyone would say -- you'd come and tell me, "What are the biggest changes that happened in Detroit?" The waterfront. A whole new waterfront. All changed.

PM: Right from Belle Isle all the way back downtown.

TS: All the way. Starting -- my youngest brother used to be there. But going back where the Ren Cen is -- going back to Ren Cen.

PM: Mark Davis was who changed that whole area?

TS: Mark Davis wanted to build the Ren Cen. And back from the Ren Cen, you go to the Hart Plaza area, Cobo Hall area, Joe Louis area, you've got apartments that come up. And going down the line, you have the Free Press being built on the waterfront just before 12th. The Free Press was on 23 acres at that time along the waterfront. [06:00] The only publication newspaper plant on a waterfront. And all this changed. If you get an aerial view taken in the early '40s and look at it now, the big buildings in the back will remain, but the new waterfront is a change that we've had in the city. The inner part, not as much. Everything was done on the waterfront. I'd say over 90 percent of the new buildings were all done on the waterfront.

PM: Let's close the session today, Tony, with one account of an episode in 1962, as I recall, when a ship named the Montrose was sunk --

TS: Oh.

PM: -- at the foot of the Ambassador Bridge. How were you involved in that?

TS: Well, you know, when the ship sunk we heard it. I got there and I got on the -- [07:00] I think the fire boat. I went on the fire boat to get out there. I got on the fire boat to get to the boat and the captain was walking along it. I guess he could walk even though it was capsized. He had to get off the ship. He was the last one to get of. I guess he stayed to get the papers and whatever he had to get, and the fire boat had to go ahead probably and pick him up. So, we were driving around and there's the captain standing on the boat and that made a great picture. And, as a matter of fact, I've got a picture of him standing on the boat. I get back there. Here is this captain standing on this sunken freighter. That picture was probably used all over. And then they picked him up. The captain came down and the boat brought him back. That was Captain Walker on the boat. [08:00] When I brought it back it to the paper, they couldn't believe it. I says, "I got the captain standing on his boat." They says, "What are you talking about?" We ran these big columns across the page in the back and they were enlarged because how often -- I don't think they ever got a captain standing on a capsized

boat. I've never seen one before and I think it's the only picture that's ever been used and a lot of people still use it today.

PM: How did he get up? That's not clear to me from your photograph on how he'd get up where he did on the capsized boat.

TS: No. See, you have -- because the boat was capsized --

PM: Right.

TS: -- on the deck side.

PM: That's right.

TS: You could walk along the part of the deck to pick up what he had to pick up because the little ladders helped him get up. Well, he had a large boat. He got up to the ladder structure and he got up on top.

PM: Ah, I see.

TS: But, see, he got -- you know, he walked on the side walls, I guess, [09:00] on the boat instead of the floor. You get around, pick whatever you had to pick up and everything else, make sure all the papers -- you had the papers that you needed to get. Then there was the ladder he got up on top of and he's standing on the boat waiting to be picked up. When he came back, the boat picked up on the inside of the deck. He came down.

PM: How did they retrieve that boat?

TS: Oh, they finally -- took, oh, a month to do it. They got a tug, brought it back up, and towed it to the shipyard --

PM: I see.

TS: -- for repair.

PM: Well, maybe this is a good time.

F: OK. That's fine.

END OF AUDIO FILE

[00:00] PM: Let us know when you're ready.

TS: Ready when you are.

PM: Tony, in 1946, when you came back, you went to work for the Free Press and you have been with that organization since that time in one capacity or role or another.

TS: Well, I've been --

PM: What have you seen of the changes that have taken place?

TS: Yep. Well, I've been with the Free Press since 1946 and still to the present day. My experience at the Free Press -- I think it was my greatest experience of my life working for the Free Press working for it as a photojournalist. You have to love the profession. If you don't -- it's one of those things. To me, I enjoyed it and I loved the work I was doing because you don't realize that photojournalism involves all aspects of life that can evoke a human response and experience in the medium of a camera. You have to love current events, [01:00] you have to love people, and those are very, very challenging things. Every day, every morning you went out, you experienced a new event, a new thing, a new challenge. You did the best you can. In other words, honesty in reporting is very important in doing these jobs. I personally liked every

day I went to work. Whatever came up, we started. In 1946, of course, we had the famous Speed Graphic camera, which was a trademark of photojournalists. That was -- in other words, you had to know how to use a Speed Graphic. To me, I thought it was a wonderful camera. I did a lot of great photography with a 4x5. And working with people at the Free Press is a very important challenge, too. In other words, the managers, [02:00] the managing editors, the executive editors -- the people that you worked with at Free Press contribute to your success also. They trusted you. They wanted you to do the best you can. They'd look forward in doing this thing. The first person I really had to work with at the Free Press was Lee Hills. Lee Hills came to the Free Press in 1950. He became executive editor and from that time he worked -- I worked with Lee Hills all through the years. In other words, Lee Hills, in 1952, promoted me to chief photographer of the Free Press. That's when we made a big change -- started to change. We converted to dark rooms. Made new dark rooms, individual dark rooms for photographers. As a matter of fact, that dark room system is still in use today. I took out all the old days of photography -- [03:00] and it took me about four months to design and build a new photographic department. As we went along -- with the people with the

Free Press -- we had other people I enjoyed working with in the early days. Frank Angelo was the managing editor of the Free Press. I did know Malcolm Bingay, who also was the editorial director of the Free Press. And all these people that you worked with knew of you, you gave them advice, you handled all different assignments with them -- editors that you worked with. Picture editors. We had Charlie [Han?], who was a very excellent picture editor at the Free Press. And you handled the staff. You had -- in other words, I was given complete control of running the photographic department. [04:00] Great people like Bruce Campbell, the city editor at the time also. I remember Bruce Campbell -- the first assignment -- the political assignment he wanted to give me was to go to the Chicago National Conventions in Chicago, both the Republican and Democrat. And this is the first time the Free Press sent a photographer to cover a convention, so I did both of them. And John Knight was the editorial director of all the Knight newspapers, and of course, I was the photographer at the conventions, too. We went to different parties and I covered different things with him -- like the great Perle Mesta parties. But it became -- on the '52 convention -- politically, people now -- I set a tradition, that they wanted me to keep going on all. Every time any president

or big person would come in town, I had to go ahead and [05:00] get the credentials to cover these things. A lot of great people I worked with decades have proven through the Free Press. A big change came in 1955. The change came -- is that we decided to go to 35-millimeter cameras. I used 35 in the Navy and I used 35-millimeter cameras way before, but all the newspapers throughout the country were using 4x5 Speed Graphic, see? So, I talked to the people involved in the Free Press. I also talked to Lee Hills and all of the people. I said, "We got to go to 35 millimeter." It was a big challenge for a newspaper to start doing this. How do you do it? It was a problem. People were used to the 4x5 -- hauled her in, pulled the sheet up, take the picture, and turn it around. [06:00] So, we started with 35 millimeter.

PM: What were the advantages of a 35-millimeter?

TS: The advantages were that you didn't have to carry -- you could get more pictures. In other words, a roll of 36 exposures in one film camera. With a Speed Graphic, you only shot picture at a time, put the slide in, take your holder out, turn it over, flip it over, and pull your slide out. In one holder, you had two pictures and that took time. With the 35-millimeter, you could put the film in

and you had the advantage of taking 36 pictures on one roll.

PM: You could take them more quickly then, right?

TS: Quickly and more without going through all the cumbersome things of using a Speed Graphic camera.

PM: What was the difference in quality of the --

TS: Well, that's what we're going to talk about. The idea is that in the quality, you had to have processing [07:00] technically your exposures. You had to be -- see, with the 4x5 Speed Graphic camera, you had a little bit more latitude in your exposures because you had a large film format. With the 35-millimeter, you had to be a little bit more accurate in your exposures. But still, in black in white film, you had a lot of latitude with it. What we did took half the staff at one time. We decided to go ahead and show the half about 35-millimeter cameras. I'm knowledgeable. I had to get a dark room set up strictly for 35 millimeter. You loaded your film on the reel, you had two rolls -- you had two reels -- and you developed them. We didn't have any automatic processors at that time because they were probably one of the first newspapers starting on 35 millimeter. The other newspapers that came into the field of using 35 was the Milwaukee Journal. [08:00] I think Milwaukee Journal -- also have to give them

credited -- started about the same time I did. We had [Bob Dumke?], who was starting off on 35. But I think I was unaware of what they were doing. But they still were very active. But I think we were a little ahead of 'em at the time. So, finally, we saw the advantage of the 35-millimeter camera and what it did. I knew what type of enlargers I had to get. In other words, you had to get a concept. You had to have both systems going, the 4x5 enlargers and the 35-millimeter enlargers. So, we could still have 4x5 film, but in enlargers. The staff got to understand 35. Before you knew, little by little, we got the entire staff going.

PM: Did both types allow you to do color?

TS: Not yet. We're doing color. We started color -- [09:00] that was a different process. Going back, I started doing color with the Free Press called ROP with the one-shot Curtis color camera. The one-shot Curtis color camera had three black and white halters that you shot through blue, green, and red filters to give you the separation for a black and white film. So, you processed them evenly, then you made what you call black and white separate prints from those, the yellow printer, the red printer, and the blue printer. So, you had those done in your registration mark. And we would run them -- we would call them ROP -- was one

of run of press color. But we had registration problems, you know, because we were still running zinc plates. And we made the stereotype -- you know, sometimes the end of the picture would stretch a little bit [10:00] due to the pressure of making them matte. So, we had a registration problem with the ROP, but the color was good. If we had a large picture, the color would reproduce fine. If the registration was off a little bit, it didn't matter. It was a problem when we had small pictures and the registration was off. You could notice it right away. We had our production manager, Henry [Lentz?] -- he'd carry a half-dollar bill. I mean, a half-dollar, coin. You know, a 50-cent piece. Every time we made a picture, "I want to have this size -- those smaller," he'd say because of the registration problem. So, we -- it was a good theory to go by because you couldn't keep the pictures in perfect register. But by the end of 1956, everyone was on 35-millimeter cameras. We had people from all over the country coming in. The New York [11:00] Times came over. They wanted to see how we were doing 35 millimeter. We showed them it was a different system and how. They all were very amazed because we were really on the forefront of going to the 35-millimeter camera. And as we get along on color -- we get along on color -- management always went

along with me. Lee Hills is very wonderful, giving me the opportunity to always have these new innovations, new challenges that came in with us, and being the forefront of all the things that were happening. Again, we did negative color. Kodak was coming out with Kodacolor film. That was negative color film. And with negative color film, I thought it would be great to go ahead and make a color print -- the size -- and run 'em in the paper. As an [12:00] experience and challenge, in 1966, we ran -- we didn't have a color lab. I had the print made. I shot the opera at the Masonic Temple in negative color. I think it was -- we used a picture of Mrs. Ford and the rest of them. I shot it in negative color. And also at Wayne State University, we shot some pictures at the Hilberry Theatre in color -- negative color. We ran it, and made the print and the size we're going to run a page. That picture came out in 1966. The first newspaper ever to use negative color film in a newspaper print and made to size. But it was a slow process coming on. We didn't have newspapers to run color. It was very expensive. You had to have an advertiser to run color [13:00] in the paper to an ad to support the color print. But that still was end of mind. In the '60s, it slowed down -- the color. So, we still did black and white and color was put on the shelf temporarily

for a while, but we dealt with many things. The end of the '50s, you know, to me, I think was the greatest era of newspapers. The greatest era in the '50s -- all the way through the '50s. We ran big prints. Magazines were very popular -- Life and Look -- they were all running pictures. Pictures were really the essence of newspapers. I had a camera called -- we called -- Dale Davis was the one I ran. The 140-degree angle camera that we made was a Panon. We'd run these large pictures we'd call photo sculpt. Eight columns. It would take a 100-degree angle photograph. It was just great [14:00] running these big spreads. The dedication of the Mackinac Bridge -- I took an aerial picture of that. And I shot that with infrared film because due to the haze that was always there. We ran that 16 columns. Life Magazine picked it up and they ran it -- a double truck across the page. This was a wide angle. We were shooting wide-angle pictures before anyone ever thought of it in any newspapers. We were running 8 column and 16 column pictures all the way through. It was a great era in that time. Pictures were used -- back pages -- great -- then came the '60s. To me, I think the '60s was really a period of frustration. We had, you know, the beginning of the Vietnam War, we had protestors, the beatniks, and all these people all coming in. A "do your

own thing" era, you know? Everyone do your own thing, you know? [15:00] It was really terrible. That was also dealing with photographers. Do your own thing. They'd use a wide-angle lens, a long telephoto lens, and nothing in between. It was either big or short. This was the new breed coming in. It was really frustrating. Picture editors were beginning to be the same way exactly. They used to cut off the top of heads, slicing the chin off, taking one eye. It was a period of cropping pictures extremely that were practically not even identifiable -- that they were working with the people. But it was an era, and it showed in our pictures of all the different protestors we were taking and the marches that we had. It was really a -- but at the same time this was happening now in the '60s, film was being improved -- 35 millimeter film. They're becoming a finer grain film. The 200 hundred speed, the 400 speed, but still black and white. Kodak came out with Kodacolor, but it wasn't really -- in the sense of being used -- primarily with newspapers. The '70s was a period of calm. We had the Vietnam War and everything else. A little protest, but it began to slow down. The protesting -- the beatnik era -- sort of ended. You could see it with the photographers, too, that period of ending. The new breed was coming and getting their

senses down. And taking pictures was what newspapers were all about and reporting what was happening. So, the period of the '70s really incorporated -- the fairs coming in at that time -- a lot of them were beginning to fully go into college, taking photojournalism to get educated, understanding more [17:00] about photojournalism. You had colleges that were offering degrees in photojournalism -- Missouri, Kent State, Ohio University, Indiana University. These were primarily the key colleges that were really offering degrees in photojournalism and they were coming up understanding a little bit more what our profession was all about. The late '70s and 1979 was a period that really changed. We had -- a fellow came into the Free Press. Lee Hills just was there yet temporarily. A fellow by the name of Dave Lawrence was brought in. Dave Lawrence knew of me. He came from Charlotte. He was the executive editor in Charlotte, [18:00] North Carolina. He came over and called me in his office. He went and said, "I know all about you," and everything else, and what is my idea in newspaper and "What do you think we should to improve?" Now, we're talking about 19-- he came in in '79 or '78 -- and I said, "Well, I would like to see us run color. Color is the thing that really is gonna be a forefront going ahead." He said, "What do you think we should do?" I said, "Well,

I've been working with Kodak on different things. I can show you some examples in what we did in color -- negative color. And I think we should have a color lab built." And he said, "Why don't you go ahead, get me a proposal of what you want to do -- get it all ironed out on what we have to do to run color?" So, I worked along with Dave Lawrence. And Sandy White, at that [19:00] time, was also the graphics editor of Free Press, and she was very anxious, too. And, of course, we worked closely with Dave Lawrence and wanted to go ahead and see that the color was done at the Free Press. So, I designed a color lab and we had to have it separate from the black and white department. In other words, I had no way of going, "All newspapers should have a colored lab," because there wasn't any. All newspaper was running negative color. So, I talked with Kodak, thought what we should have, and I designed a complete color lab that we would have to do it. "The only way we could run this color," I told Dave Lawrence, "Is that you've got to have, first of all, the technical aspects and a place to do it." You can't work by hand. You've got to have a color lab. So, [20:00] it took us six months to build a color lab in the Free Press. We got a section to do it and we built it right next to the black and white photo department, which is still in use today.

He was very excited about it. Dave Lawrence would come in every day and see how the color lab was going. So, we started on negative color. I had a trained -- I took [Helen Macquarie?], who was our black and white printer -- she was a very, very efficient printer -- and I hired her earlier in the mid '60s and I hired to do the -- I said -- she's -- "Well, I don't know. I never did color." So, I trained them. If you're a good black and white printer and processor, I want you to give the same thought in doing negative color. There won't be any problem. So, we trained her on how to process and do color. We started -- the first thing -- we used [21:00] a machine -- the Wing-Lynch processor for negative color. And we started. We had the lab. We were shooting. Every time we had the assignment, we'd assign whether we would do it in color or black and white. At that time, it was black and white. So, we were running color three times a week. The way we did a negative color to make it easier is that we had to make the prints to size. In other words, making the prints to size -- if you had to run three pictures on a page or two or three on page one, the pictures were made to size. They would scan the whole page on a [Hale?] scanner and that would keep the registration for the whole page intact, making the prints to size. So, we'd go by picas -- to

measure out so many picas for the pictures and for their layouts. This would be maybe 2x3 inches. This would be 8 inches. Some were [22:00] 12 inches or whatever we had. But we'd get 56 picas, or 42 picas, or 16 picas. They'd measure the picture how they wanted. We used to make a quick black and white proof. So, if they didn't know how to scan the pictures to the size they wanted, they'd make their layouts. So, we'd print the pictures to size, they'd put them all down on one large newspaper, and put them on all the scanner, and register the whole page. It worked so good -- the reproduction, the [Hale?] scanner. The registration was always perfect. Right away, I was made the chairman of the Color Workshop for the National Press Photographers Association in 1981 that newspapers from all over the country -- in the workshop -- color workshop. We had the first big one in 1982. We brought them down to the Free Press. We had them all, from [23:00] the Washington Post, and California, the Newsday. All these newspapers came over -- the Associated Press, UPI, Toby Massey from AP came over -- all these people came over to see how we ran color newspaper. No newspaper was running color the way we were doing it -- printing the pictures to size so we would get the registration -- and they all were so amazed at how. We brought them through the whole setup. And it worked so

great in that they liked it so much. Do you realize that I started the wire services -- Reuters, UPI -- all on negative color? The wire services? It was so easy to process what we call a C-41 process. [24:00] Today, AP, Reuters -- all of them -- use negative color exclusively. They don't use black and white film anymore because you can make a black and white print from it. They transmit from negative color, so everything is taken on negative color. Today at the Free Press, that's all we do is negative color. All the papers throughout the country that use color today have gone to negative color. And as a pioneer -- that I started this and get credit for starting the newspapers on using color in newspapers today.

PM: So, to go back a bit. In two ways that you've described already -- in the introduction of the 35-millimeter camera, as well as color, you and the Free Press pioneered it in the country and was one of the leaders in this transition in photojournalism and newspaper publishing?

TS: Well, [25:00] we were recognized, and honored, and received different awards for our advantages. You have to give a lot of credit to Dave Lawrence for allowing me to do this -- who had confidence and trust in me -- and knowing that if I failed in doing this it would be a disaster. But I know it wouldn't. From my years of experience -- way back in

the early '60s and '50s -- I saw that this was a way to go ahead. I had people at the Free Press that sometimes didn't like the idea of color. I worked with many great editors at the Free Press. Al Neuharth was assistant to the publisher at the time, he then became chairman of the board of Gannett Newspapers, and eh was the guy that started the newspapers USA Today and national newspapers. [26:00] Al Neuharth -- every morning, we'd get together and talk. In other words, I reported to him on what we had to do and things. It was just a great thing that I worked with people all the way through these years that experienced quite -- a different things. A lot of big assignments, too, came up along the way. We had, for an example, the riot in 1968 and I was called at home on a Sunday morning. I remember we had to go to a picnic and they called up. They said, "The city is burning." It was Sunday morning and I got a call, so urgently I went downtown and they were bringing in the troops -- the National Guard. So, I had a zoom lens -- a 35 to 200 zoom. I took two Nikon cameras, put a lot of film in my pocket, and away I went and [27:00] joined in with the National Guard as they went into the area of the riot. And things were flying, and things were thrown around -- and bricks. So, I -- my military experience came in a little handy. I

knew that when the guards came in, they walked along the side of the building so they wouldn't be in the middle of the street, you know? So, I tagged along with them and followed through. And people from the rooftops were throwing things -- they were snipers -- and the National Guards were worried, were looking up, and shooting. And I was clicking away as we walked along and all these different things. One became very popular -- it got the Free Press -- worked a Pulitzer Prize on the coverage of the riot -- was a National Guard man looking up, with snipers, with the city burning in the background. Also many other things that we had, but one interesting thing came that first day [28:00] of the riot. There were no cabs, nothing on the street, and there I was in the middle of -- I think -- 12th Street at the time. Going in, I had all the film. I looked at the clock. It was -- you know, it was now about 4 o'clock, 4:30 -- and how do I get back to the Free Press? In the middle of the street at that time was the fire commissioner, Tom [Angott?]. Have you ever heard of Tom Angott? I know Tom Angott. He was a -- he saw me in the middle. "What are you doing here?" I said, "Well, I got to get back to the paper. I have these films." He says, "How are you going to get back?" He says, "There's no cabs. There's no nothing. They stopped

every -- what are you going to do?" I said, "Well, I got to get back. "And that's quite a ways to walk down the city," he says. "Never mind," he says. "We'll take you back." He put me in one of the fire cars and he drove me back to the Free Press, which was quite a [29:00] compliment. You know, I thought it was good. Every time I see Tom, I tell him, "Remember that day of the riot?" He says, "I know."

PM: This was a Sunday?

TS: This was on a Sunday. It happened -- it started Saturday night, see?

PM: I wondered why they played the Tiger game that day. I listened to it on the radio driving home that Sunday afternoon. I was downtown without knowing there was a riot and I didn't find out until about six o'clock that night that --

TS: I don't know. How the people got there is beyond me. But, of course, they probably got there. But I don't think there were many people going down there because it --

PM: They didn't know it, either. Yes.

TS: They had a curfew because the military came in in the afternoon on Sunday. And it was a -- let me tell you, it was like a war zone. Believe me.

PM: Were you one of the few photographers there at the riot?

TS: Well, one of the few. Other ones were there, too, but I think I was the only one that jumped in with the National Guard as they went in [30:00] because I knew where they were coming in and I jumped on the truck with them where I was. But I think there were other -- sure, other photographers. The TV people all were coming down and shooting. But I think I was the only one that went in with the National Guard. But the next day -- you know, it went on for four or five days. And we had covering -- the city was -- all curfew in the city. You couldn't be out there, so I had to stay downtown. When I left that Sunday, I didn't get home for four or five days. I had to stay in a hotel downtown. So, on the second day, I decided to get down there and we had a special access to drive -- take your car and we'll put it in one place. So, I remember this photographer that I brought with me, Dick Tripp. I said, "Drive down that street." He said, "Well, I don't think we can drive down there." I said, "We got to go down that street because we could leave the car and go in there." And as we drove down that street, there's a National Guard man pulling his rifle right at us [31:00] and he stopped. He said, "Hey," and right away we signaled that we're the press, you know, back in the thing. He said, "Well, you're not supposed to be here." So, we got

along with them. As a matter of fact, I respected both sides. I didn't take sides one way or the other in the riot. I just covered it and covered it very good. And I think I must have taken over 800,000 --

END OF AUDIO FILE

[00:00] TS: -- but there it was. I said, "Well, they're going to shoot at the helicopter." So, I did take aerials. I got some aerial pictures of the city. And I was a little worried being up in the air and shooting, but they were still burning the city because the fires were going on and all the different things that happened. But the riot was one of the great things that we covered as a news story because it brought back a lot of memories of the military thing when I was at it and the staff did a great job in covering that. We had pictures getting back. A lot of pictures would run quite large in the paper. The Free Press then put together a whole package of the riot, which included my pictures that I had -- mostly my pictures were all the big ones we had. And the Free Press at that time -- 1968 -- was awarded the Pulitzer Prize for the coverage of the Detroit riot, [01:00] along with a lot of the pictures that I had on there. And I didn't know whether that meant anything, but it did. All the staff did a great job. Many other different assignments that would come up. I did a lot of presidents coming of the United States. Almost all of them -- all the 10 presidents, all the mayors in the city. I got to know them very well -- all the

prominent people that I had covered -- that I would do. My great picture, I think, was taking a picture of Martin Luther King. In 1968, we were on strike at the Free Press. And I knew Martin Luther King was coming to the area and he was going to talk in Grosse Pointe at the Grosse Pointe High School. So, I went there and covered him. They were all protestors outside. Lopsinger with his groups and all of that -- they were protesting outside. So, I got inside and Martin Luther King made a good talk. [02:00] After he got through, that's when I take the picture. He was like meditating and I creeped up and took a picture as he was meditating and that became very, very popular throughout the years. As a matter of fact, the Free Press came back to publishing and I says, "I got a picture of Martin Luther King I've taken while we were on strike." So, they used the picture at that time. Who would figure that then later -- he was assassinated two weeks later, see, in 1968 when I took it. All of these things -- oh, I'm very handy. Working through the years with the Free Press and all these various different assignments. One assignment I'll tell you that really interested me -- I wanted to updated the file on Jimmy Hoffa. Newsweek Magazine also says, you know, "He's [03:00] going to run for president and we want to update the file," and the Free Press wanted to update

the file, too. So, I called Jimmy Hoffa -- I knew Jimmy Hoffa very well -- and I called him and I said, "I'd like to get some pictures of you. You know, candid shots." And he says, "Fine." He lived in Lake Orion, so I went there I think at eight o'clock in the morning. I said, "I'll get you before you go out." So, I got there. He was on the phone talking and everything else. He got through with the phone and he says -- I don't know. We were just talking. Something he said to his wife or something that he had to go to lunch or something. I don't remember for sure, but he talked something like that. And then he came to me and said, "Tony, where do you want to take the picture?" I said, "You know, it's a nice day. Let's do it outside." He had a bench out there. He said, "Fine." So, I went out there, took a whole series of pictures of him outside -- a couple rolls -- [04:00] came back to the paper, and I didn't even develop the pictures that day. I developed them later on. I made a set of prints for Newsweek, who wanted some. I made some for the paper. But, you know, they were going to use them to update the file when Jimmy Hoffa was running. Three or four days -- three days later, my wife said that Jimmy Hoffa is not coming home. He's missing and that, you know, we want to know where he is. Because, you know, sometimes he'd go out and not back for a

day or two. And that's when it came through and we got the word that Jimmy Hoffa is missing and disappeared, and no one knew where he was or what had happened. And right away, we ran some pictures. Newsweek ran the picture on the cover of their magazine. These were the last pictures taken of Jimmy Hoffa taken the morning [05:00] of the day he disappeared.

PM: And you were one of the last public figures to see him?

TS: Yeah. So, the FBI came. They wanted prints and everything else, his clothing, and what he has. He was missing the same clothing that he had. So, those pictures all became used, and used, and used again when they just made this movie on Jimmy Hoffa a couple of years ago. And the Los Angeles Times and Danny DeVito, whom produced the picture, called me personally over here at the phone. He wanted me to send a picture so they could see for makeup for how they have Jimmy, so I sent Danny DeVito a whole set of prints. And the L.A. Times ran a whole page. They wanted pictures. And the wire services wanted prints, so I let them have the pictures. So did we. So, the pictures became very handy. A lot of books were written about Jimmy Hoffa and [06:00] they used all the pictures I had of him.

PM: Yeah. Did he seem preoccupied that morning that you took those photographs that last day?

TS: No. He seemed very happy, very -- you know, Jimmy Hoffa, how he was forceful. He really thought he was going to be elected -- you know, to be elected president -- and I think he would've.

PM: President of the Teamsters?

TS: Of the Teamsters.

PM: Teamsters, yes.

TS: I'm almost certain that he had that feeling because this was at the stage that he was. I know a lot of people have called me, and I was on all these TV programs, and on a network program when it became "I want to know what happened to Jimmy Hoffa." They'd come and interview me on these special shows that you would have. They'd come from New York. They brought a crew in. So, we went to a Fox and Hound's and where he was. And I had some of the prints and they asked me, "Well, what do you think happened [07:00] to him?" I said, "Well, if I knew," -- I says, "If I knew what happened to him, certainly, I wouldn't be here today." You know, I'd tell them.

PM: Yeah. That's great.

TS: Because I really don't know because he didn't say what he was going to do. But they're all speculations, the things that they have. And it could have been an inside job from the Teamsters, it could have been another connection, that

people didn't want him around, they didn't want him to be president. I think --

PM: There were two other people that --

TS: -- Frank Fitzsimmons -- you see, the only thing you had to look at was this thing on Jimmy Hoffa. That when Jimmy went to jail, he turned over his presidency to Frank Fitzsimmons and said, "When I get out, I want my job back." So, when he got out of jail, Frank Fitzsimmons says, "No. You're not getting it. You are now a felon. You've been in jail. You're not going to get the job back." So, they became bitter enemies [08:00] at the time because then he had to fight Frank Fitzsimmons. So, I don't know how all this came about. He's missing still to this day. He could be alive, could be dead, no one knows. But my pictures still have the record of Jimmy Hoffa. All different type of assignments would come up with me. An interesting thing came. I covered the Vatican quite a bit and one of my most impressive jobs was the first photojournalist in the world to have, I'd say, not an audience, but just a session with Pope John XXIII. When I went in 19- -- and covered the election of Pope John in '58, he came out on a balcony, and I met his secretary, Loris Capovilla. And when I got there back in 1960, I was doing some preparation [09:00] for legwork and I called them. I said, "I'd like to get a

picture of Pope John, see?" And he says, "Well, no way." He says, "You can't get a picture of Pope John." He says, "You know, he doesn't grant this." And I knew Capovilla. I told him where I was staying. I said, "If there's an opportunity, give me a call." The last day I was there, I get a call. Capovilla said, "Look. Manzu is making a bust of Pope John. You could come in just for one or two minutes -- not even that -- take a picture of Pope John before Manzu comes in and leave. Just take your picture and go. Don't talk. Don't say anything. I'll get you to take a picture." I says, "Fine. That's all I want is a picture." So, I walked in there. Got to the -- the session was set up for about, oh, I think, 4:30 in the afternoon or 5:00. I can't remember. [10:00] And Pope John was standing at his desk. I walked into the anteroom. I decided to have two cameras. Now, this is the key thing. I thought on it very strongly. We had fast film, so I thought I'd take two cameras. I'll put color in one and black and white in the other. And we're talking about 1960. I said, "I'm going to go ahead and use color." So, with color -- so I decided to put -- I walk in there. Don't use flash. Because if I use flash he would know how many pictures I'm taking. It would be disturbing. So, with the fast film, I decided I could handle it. With the

fast lenses, just take as many pictures as I can with the existing light in the room. So, I walked in and he's standing by his desk. I get in there and I was only about four feet away from him or three. I picked up the camera and I start clicking away, clicking away real fast. I picked up the other [011:00] and start clicking away. The Pope didn't move. I could've taken time exposures. Kept looking, kept looking, and I start clicking away. Then he turns to his secretary Loris Capovilla, and said, "When is this photographer going to start taking pictures?" Now, he spoke in Italian and I understood a little Italian. So, I turned to Capovilla and I says, "I'm all done." I says, "You know, I'm through. I'm sorry I took so long." He said, "But the Pope thinks you didn't take any pictures." I said, "Yes, I did." So, what are you going to do? You're not supposed to talk or do anything, you know, with the Pope. So, all at once, I picked up and I explained to him what I was doing and all of that, and this became a two-hour session. It lasted and it lasted. I did a book on Pope John. It's a long story, but it became -- I learned a lot of good things from him [12:00] during the conversation. I came back. When I got out of the thing, I wrote down everything that happened in the two hours

because I didn't want to forget. Immediately when I got back, I wrote all the stuff that I had from him.

PM: Were you satisfied with the quality of the photographs?

TS: Oh, absolutely. Still used today. I did a book on Pope John then with some of the pictures I have. But this was one that -- in other words, these pictures I got back were used all over the world. The New York Herald Tribune ran a whole page. The Vatican newspaper, the L'Osservatore Romano, ran pages of pictures of Pope John that I sent to them. I also sent prints to Pope John. They were used all over the world. In other words, it was a great accomplish, I would say, me being the first person ever to break the barrier of Pope John. A few quotes that were used quite a bit. If you remember what Pope John was saying in the [13:00] interviews that he had with people, a quote was used quite a bit that I wrote in my story, and that's the first time he said that he was going to have an ecumenical council. He said, "I'm going to open the windows and let the fresh air in," and I used that. The other quote that was used quite a bit was that -- Pope John didn't speak English, see? He spoke all of the languages, but not English. But from talking to him, he was taking English lessons from an Irish priest. And then I says, "Oh, he's

going to speak English with a brogue." Well, anyway, all these --

PM: How would a newspaper or the Time Magazines -- what arrangements were made to use your photographs? Were you in contact with the newspaper contact about that?

TS: Yes. We had -- in other words, we could shoot for other newspapers according to the guild of newspapers. We all belonged to the guild. [14:00] It was a very important thing. We're 100 percent guild. On your time, you could shoot pictures for magazines. Providing for other newspapers that were within a 50-mile or -- they were conflict with the Free Press. In other words, magazines were not in conflict. So, we could do different assignments on our own -- on our days off, whatever we had -- for Life Magazine. Now, Life Magazine -- I did a lot of work for them. As a matter of fact, they wanted to hire me back in the early '60s. Frank Scherschel was chief photographer there at the time. He came here to the house. He said, "Why don't you come work for us?" I said, "No. I like newspaper a lot better." And I says, "To me, I think it's a great advantage to work here." I had several offers -- one offer to be a presidential photographer, too -- and I talked to Lee Hills about it and then I had the family here and we talked about it. They decided that I stay with

newspapering. [15:00] To me and all of the different accomplishments coming from the awards that we have and people I had, I want to say I'm the only photojournalist today that ever was knighted by the Vatican. I was received and knighted to St. Gregory the Great.

PM: And what is that --

TS: That's the highest honor. That's the highest honor that could ever be given to a layman. And let's see. I had to go to the Vatican. The only one that could grant this is a pope. The Pope is the only one that can bestow this honor on you. I think it was given to me by Pope John XXIII and all the popes that I had private audiences with. With Pope Paul VI, I've had two private sessions with him. And I think Pope John must have left a couple of a little something that I should be knighted because what I did and everything else in meeting him. And this was a great experience, too, [16:00] to have, and being the only photojournalist with this honor, and many other things that come. There's so many that I don't even want to mention all of them that came along your way. I'll tell you, a whole list of them. About 450 national and international different awards that you get in photojournalism. But you still --

PM: Did one or two stand out?

TS: Hm?

PM: Did one or two of these rewards really mean --

TS: Well --

PM: -- something very special to you?

TS: -- yeah. At the Michigan State University, I was inducted -- the first photojournalist to be inducted into the Journalism Hall of Fame, so that, to me, is a great honor. Others, I think, were man of the year, artist of the year, all these different assignments. There's 450 of them and, to me, it doesn't bother me. I think what happens with this situation, even with the paper throughout these years, is that every time there is [17:00] pressure. When you become known, every picture you take -- they expect a masterpiece. Everything comes up. You want to take their picture? They expected -- well, you do the best you can and you do the best job you can, and they come in good. I shoot the book covers for the Free Press. I just took some from Mitch Albom and I also shot Charlie Vincent. All these other people that they had -- [Martin Cohen?]. But they expect great covers. But they come out very well. They like them. But this is what they have. Every time you go for something, they say, "Oh, well, Tony Spina's going to come take a picture of you," and they expect you to come up with a masterpiece. Well, you do the best. And

I think by concentrating and putting your best effort in your jobs, your pictures will come out well. I don't like to, in other words, hurry up and [18:00] get rid of them. I like to go ahead and do the best job and capture their personality into them.

PM: Now, you once told me that you're also very hesitant to accept an invitation at parties and social occasions where people hand you their camera and ask you to take a picture with it.

TS: Oh. Well, the reason for it -- there's a lot of reasons. I don’t know their cameras. I don't know the film they have in there. They say, "Oh, I want you to take a picture of me so I can tell people you took this photograph of me." And I reluctantly tell them, "Look. I'm sorry, but I don't know your camera. Have someone else do it because I don't want to take the picture because I don’t know what you have in the camera." It may not come out good. They may say, "Look at the lousy picture he shot of me in this." In other words, I refuse to do it that way.

PM: Because of the standards you have for quality?

TS: For the family. I do it for the family. I take pictures of the family. And what I use for the family -- I use an ordinary [19:00] point and shoot camera. I don't use my professional cameras. I use the regular little snapshot

cameras that I have and my wife has. I got her a point and shoot and that's what we use. They're great to come out with candids.

PM: Tony, you mentioned earlier during this conversation today -- you've used the phrase assignment. Now, when you started with the Free Press in 1946, how did that term assignment and how was your work determined? Did you come in for the day and they'd tell you what to do? What is the work of a photographer in newspaper then?

TS: They'd come -- the assignments come from the city desk. They'd do stories. They would decide what pictures we had to shoot -- the people that they were doing interviews and stories with. Now, we're not talking about breaking news stories. That's different. We always had to have a photographers ready to go out on a breaking news job. Those were separate. We'd go out there [20:00] and shoot that. But feature assignments, a fashion assignment, food jobs, all of these editorial assignments, portraits of people, headshots, all of these were features and stuff that would come up with in assignments every day. And they'd make appointments and say, "Here's an assignment at two o'clock. Get a picture of so-and-so at two." It had the address and everything else. The photographer would go alone. Or they would say, "Pick up a reporter at 1:30 and

go," or a reporter would come up to photo and you'd go together with him on an assignment to shoot at the newspaper. Everything had to be kept on an assignment sheet. You have a sheet and copies were made so we knew exactly where we were going. These were all pictures that are the life, and bread, and butter of the newspaper. I mean, taking these type of pictures. We're not talking about news jobs because news jobs are instant. [21:00] They tell you either on the phone or by radio -- we had radios in our car -- exactly where to go. Like we had the big Buell fire downtown probably about 12 or 10 years ago. We had the big Buell fire that happened on a Friday at noon, bizarre as it happened. There's a fire in the Buell building. So, we sent two photographers out. We had the ready here. No assignment. You'd tell them go. And then I went out there also and the people were jumping out of windows and doing things, but these are news jobs. You always are very careful to have photographers ready to go on news jobs. We had radios in our car if we ever needed more help from photographers. If there were other assignments that interfered -- if we had, say, appointments at 1 o'clock or 12:30, when a news job broke they would be canceled, and put off, and done later another day. See, [22:00] a news job takes preference over all types of

assignments. If you have anything that you were doing, they would be canceled and everybody would cover news. That's a priority in a newspaper. But then the picture editor or someone at the city desk would call these people and say, "We can't make your appointment today. Can we reschedule your appointment, or do it later, or another time?" If its story was going to run that day, they would the delay the story if it was a feature story and run it another day because the news takes preference over everything in a newspaper.

PM As chief photographer, did you have any role in assignments of yourself?

TS: Oh, yes. You'd have to give -- I assigned the photographers to go on their specific jobs and what to do. I'd put their name on an assignment sheet. If they needed any advice or any information on it, I'd let them know about it. You need a special lens, or take some special [23:00] film, or special lighting. We'd have to take it out of the store room -- what we'd have. I had to assign the photographers for their various jobs. Some jobs, you know, photographers don’t like to go on -- food jobs, or fashion jobs, or society and social events. They didn't like this, but we had to do them along with everything else. All of these were very important, and they were

[technical?], and the jobs, they did. Scheduling and assignments were always a big thing. And making a schedule -- if we had to work a seven-day schedule -- and photographers only work five days a week, seven-and-a-half hours a day. So, what you had to do was rotate. Some worked Monday through Friday, others worked Sunday through Thursday, some worked Saturday through Wednesday. We alternative the days, but they had two days off during the week. Those that work, say, [24:00] Sunday through Thursday, they would have Friday and Saturday off. Those work Saturday and Sunday, they would have like Thursday and Friday off. Some will have Monday and Tuesday off.

PM: As chief photographer, would you also evaluate the work --

TS: Absolutely.

PM: -- and problems with things that they do?

TS: Absolutely. You evaluate their work. At the end of the year, you also give an evaluation to the newspaper and all the photographers on the consistency of their work. You see, you don’t look at a paper if a photographer comes out with a great news picture one day, and the next day, and the next, say, 1 out of 100 pictures of a news job comes out good, you can't say that's good because in a news job you're just shooting the event and what's happening. Your feature work is where the work [25:00] is recognizable on

the technical aspects of a photographer. You would really tell his talent and you could know a photographer from his feature work. His style, his approach, what he does. So, through the course of year, I'd evaluate each photographer. I'd keep a book every day on their work -- a record on photographers. If I could see their weak in some areas, I'd say, "Look. You better get something. And what happened on this job? It didn't come out good." Then he explained his reasons of why it didn't come out good and you'd talk to him, sometimes take him out lunch and see what problem he's having. Could have some problems at home or anything else. You had to be a chaplain, too, and converse with them. But you keep your tabs. It's your job of making sure a photographer is up to date. They could [26:00] get into an area when they're just -- you know, they call it burned out. I don't believe in that technology of burned out really. I never was burned out.

PM: How many photographers would you have had assigned to you that were working for you?

TS: Fourteen.

PM: Fourteen?

TS: Yes, 14. Then you had to schedule them to work 7 days a week, and 2 days off for each photographer, and work on the 20-hour shift. In other words, we didn't work from 11:00

to 5:00 in the morning because there was nothing happening. We'd pick it up at 7:00 in the morning -- any other job or fire. In the middle of the night, I'd get calls in case something happened and we needed photographers. And the fellow we would call -- we had a photographer who worked at night, the 11:00 o'clock man. If anything happened at one o'clock in the morning, we'd call him because then you have to pay them overtime from 11:00 [27:00] on. See, this is what you had to call up. You couldn't call a day photographer who quit at 5:30 or 6:00. You'd call a guy who left at 11:00. So, I'd have a schedule at home also.

PM: Now, did you have a regular schedule during this time of hours?

TS: No. My hours were whenever. In other words, I'd get there at 8:30 in the morning and leave about 5:30 or 6:00 o'clock. I'd be there all through the week. You see, I'd go there on some Saturdays and also -- in other words, I had no hours. In other words, I remember what Lee Hills told me. It was a very good thing. He said, "A good manager of a photo department is a fellow who could put his hat and coat on and go out, take a walk, go to lunch, and the department would function." So, I always had that theory because everybody knew what was going on, I could go out, they knew [28:00] the assignments, they would put all

the names on the assignment, the department would function. Everybody knew what was -- the inside crew was there able to put through stuff and nothing ever happened. I mean, it worked very well that way.

PM: Tony, you have used -- in our discussions, you have described the changes that took place in photojournalism as you described it. When you started at the Free Press in 1946, was this the role of a photographer or did this concept develop?

TS: No. At that time, like I've said, it came -- at that time, I don't think they cared much -- the fellow who was running the department. It developed later you came along and it really started when I came in. I wanted everything to be written assignments that came out with where they were going and what we had to photograph -- feature stuff, not news jobs. [29:00] And this developed with a system that we had arranged with the paper. We have a budget also. A budget -- in other words, what we were going to cover that day. Put on the budget the feature assignments. I have the whole listing of the times. So, you may have overlaps. I'd say, "Look. We've got too many feature jobs at one o'clock. We better reschedule that one at 4:00 or do it the next day so we could not have -- because the reporters didn't know exactly -- or the people downstairs making

these assignments -- how many we had at a certain time. So, I had an assignment board with the time. And if I'd see we'd be loaded at two o'clock, I'd say, "Look. We've got four jobs at two o'clock and we can't handle that. Set this one up for 4:00 or set this up for tomorrow morning. They're features." So, you'd tell them. In other words, these are things of the job that you had in photo to warn the different departments. And they'd come up [30:00] to me and say, "I got a good feature job." "You do?" "When is a good time to do it?" I look at my schedule assignment board and I'd say, "Look. Why don't you do it Tuesday? We don't have any jobs in the afternoon. Pick your time." And they'd set that up at that time. And we've place these assignments so we could have assignments all through the week on the weekdays, which worked very effectively with the departments. Many department heads would call me and say, "How's Tuesday look for a food job in the studio?" And I'd say, "Well, we've got fashions on Tuesday. How about Monday or Wednesday?" "Fine." Then we'd set up a time and clear it. See, in other words, it would avoid overcrowding everything on one day -- feature jobs. But I always kept two photographers handy for news jobs. I knew where they were in case a news job broke. And also, as the chief photographer, [31:00] I would go out on assignments,

too. Running the department, I had the luxury of also going on assignments and doing whatever I want. Those assignments are picked either by the managing editor or city editor that they wanted me to go on, see? Joe Stroud would call up and say, "Tony, I've got a job, an interview with Lee Iaccoca. I'd like to have you do the interview with us." So, I'd do that. All of those that they wanted me to go on or any special assignment that'd come up, they'd come back and say, "Look. We've got -- "

END OF AUDIO FILE

[00:00] TS: -- see? Joe Stroud would call up and say, "Tony, I've got a job, an interview with Lee Iaccoca. I'd like to have you do the interview with us." So, I'd do that. All of those that they wanted me to go on or any special assignment that'd come up, they'd come back and say, "Look. We've got -- we need so many pictures of Henry Ford and we can't get ahold of Henry Ford. You know him." So, I'd call Henry Ford and I'd get back. One interesting thing that came when Henry Ford married Cristina -- let me tell you, knowing these people, knowing how you report photographically honesty and truth and pictures comes back to you. Henry called me from New York. He says, "Tony, I know everybody wants picture of me and Cristina. I want you to take a picture of us two when we arrive at the airport at Metro [01:00] in the Ford hangar. He said, "When we arrive there, I want you to be the only photographer. Could you take a picture of us two? I know you do a fine job. And give them to the other newspapers and wire service." I says, "Fine." So, I came in there and I was the only who shot the pictures. We ran the pictures that evening in the paper. I offered them to the news, I offered them to the wire services like he said, and

it worked out very well. And I came out such a good friend with Henry Ford, and he trusted me quite a bit, and I had access with him real good. Even newspaper and magazines would call me and wanted me to go ahead and get pictures of Henry Ford at different things, which worked out very well. And...

PM: Was one of the reasons why you were so highly regarded and trusted not only because of the quality of your work, but your judgment [02:00] in what you selected to print?

TS: What I selected. In other words, I didn't want them to look ugly or whatever. People sometimes report a picture out of context. You know, a person is talking, and their expressions while they might be twitching their ear or rubbing their nose. These are not pictures I want. It's a natural thing -- a person -- but you run a picture like that and people get a different opinion of a person, you know? I captured his real self -- his real personality, see? I did that with anyone. I don't care who he was, a president or anything else, I want a nice picture and that's it. I don't want to take any ugly pictures of people. They knew this. That's why Henry trusted me so much, like I said earlier, he wanted me to do Edsel Ford's wedding pictures and I did the whole thing for him, too. All these would come in very handy. It was very sad that

when he died and passed away, [03:00] I was personally invited to attend his funeral. I got a special invitation here at home -- it came personal -- that wanted me to be one of the persons at his funeral. So, these things come back. But all the people that I knew in the industry, in private life, and all the ones that were connected -- even with universities and even with doctors -- it's your reputation. You live by your reputation and your honesty. You've known all through the years you did photograph many different type of peoples. You know, you had the rich and the real wealthy, and then very poor, the good people, the bad people, the sad, and the happy, and all type of peoples in all types of light -- presidents and kings. [04:00] You know, you learned a lot of from these people through the experience. From them, I really learned the meaning of good photojournalism, the meaning of life -- what they have. You learn from all your different experiences and all walks of life. This is what makes a good photojournalist. They say, well, you learned that a lot from all these different assignments you've covered and all these come to you every time you're photographing somebody.

PM: I wonder if this isn't a good time to take a break.

TS: OK.

PM: Tony, if you could get the blinds.

TS: The best. I love Michigan football. I covered every game.

M: OK. We're all set.

PM: All set? Tony, when you started in 1946 with the Free Press, there were two other major newspapers in Detroit. To say the least of which, they were all in competition with [05:00] each other. How did this competition affect your work as a photographer or photojournalist?

TS: Very -- it affected it very much. Let me tell you why. The Detroit Times and the Detroit News were afternoon newspapers. Free Press was a morning newspaper. Before we started off in the morning, I had to look at the Times and what they ran in their pictures and what the News ran so I would know what to cover. It was a very, very competitive thing, photojournalism. The reason for it -- if there was an assignment, say, that happened in the morning and a news job -- one in the afternoon -- all three newspapers would be there. They would shoot. We had to make sure, I'd tell our staff, don't shoot what the News and Times are using. They're going to come out that afternoon. Try to get a different angle or different type of pictures [06:00] because we would be coming out that night, which would be on the following -- things that happen on Tuesday, we would come out in Wednesday's paper. They would come out that afternoon on the same day. So, it was very competitive for

us more than the other papers. It would also happen with them when it was a later afternoon job. We would come out that evening and they would come back the following day. So, how to overcome this -- every morning -- early -- I'd make sure that I'd see the News and the Times. I'd go through all their pages and see what they covered. If we had to cover something that afternoon, make sure we come up with something different. And if we covered the same job that they had and they had a better picture, I'd post those pictures up on our bulletin board. Every day, I'd call the photographer, "Why did you miss this particular picture? How come you didn't get something? Why do you have the same type of picture [07:00] they have? Couldn't you move and get something different?" In other words, we would critique the papers not to criticize the photographers, but to get them aware that any time there are three newspapers that don't go along with the pack. Try to get something different because we are the only morning newspaper and you've got to come up with a different approach and different type of picture. So, this is what we stressed, and it worked. I mean, but you had to be on it all of the time to make sure that they would see the newspapers. They would take a look at the Times. We'd get the first issue right away in the morning delivered to us. I remember Neal

Shine would come in and be like, "I got a paper today." So, I said, "Bring that paper on time!" "Yes, sir. Yes, sir."

PM: Neal was your assistant at that time, is that right?

TS: No. Neal was a copy boy.

PM: Copy boy. All right. Yeah.

TS: Copy boy. The copy boy's job at the time was to get both papers, News and Times. They'd have to deliver a copy to each department [08:00] and I said, "Will you bring ours here first? Because I've got to look at the pictures." And he did that very well. And that was very important to do it. It was very competitive and it was very interesting, too. I think it put photographers -- photojournalists -- more for creative ideas and to come up with better type of pictures because you had competition. Competition makes you a better photographer. It has to.

PM: At what point did television media come into that?

TS: Well, television really came in -- I'd say it started coming in in 1950. It really came a little earlier. But they started getting news photographers, you know, to come back and cover news. They had their regular cameras. They would pan and everything else. Panning was a great thing in those days for them to be covering that. But with us, when we know that TV was covering, [09:00] we had to make

sure to capture that precise moment the action would happen. Not the whole thing. Not before or after. That's what made a good photojournalist -- getting that precise moment. Capturing that in one still photograph is what it really meant. That was our job and this is what we had to do best.

PM: Is this competition still as intense now in the 1990s as it was?

TS: No. There really isn't that much competition now. You have today the Detroit News, and the Detroit Free Press, and you've got TV. Most of the things -- TV covers things. They all cover the same things. We sort of liked to move on the side to get a different angle. But it's not any more as competitive. We get along very well with the TV photographers. [10:00] They can set up lights for different things. In the early days, we used to push around them, they would be in our way, and we'd be in front. But today, they're all on one side. We're on one side. We got along very well with the photographers today.

PM: In addition to politics and special events, you also covered sports during your career.

TS: I loved sports. I covered a lot of sports.

PM: What was --

TS: I covered a lot of baseball and football. I covered hockey and basketball, but I loved really football and baseball. I covered a lot of hockey also, but mainly football and baseball. Baseball was very interesting. I'd always look for the different approach. One picture I could tell you in baseball was very interesting. It was in 19- -- I think -- -55. It was the 12th inning at -- [11:00] at that time Briggs Stadium. Yogi Berra hit a home run and won the baseball game. All the other photographers -- he was going to come around. They didn't like to shoot home base pictures, you know? But I stayed there and stayed up there because I get -- Joe Ginsberg was on his knees all the way through. And here comes Yogi Berra across the plate, winning the game -- two catchers, one losing and one winning. But it showed you the grief of a catcher on his knees, the umpire just looking sad, and Yogi Berra coming in. And that's when he came after -- the reporters interviewed him after the game. That's when he got the first slogan. He said, "Well, it ain't over 'til it's over." That's where Yogi Berra started. These are things that you remember -- key pictures [12:00] that are in the Baseball Hall of Fame and used quite frequently.

PM: Did you have a favorite manager on the Tigers that you enjoyed working with?

TS: Bucky Harris was good. He was very fine. I liked Bucky Harris. All the rest were more in-between managers. But Sparky Anderson is a colorful person, a wonderful man, and a good coach. But managers never interfered too much. But one day -- it was when you had to take pictures sometimes of managers, you know? And you had to get their permission sometimes and sometimes you didn't have to get their permission -- that you had to work with. But you look for certain things. [13:00] In the early -- this was in 1948 and I had the Speed Graphic camera and I wandered and I saw a guy sitting -- Mr. Baseball, you know?

PM: Yeah, Connie Mack.

TS: I heard the term Mr. Baseball. Here he's sitting in the stands all alone in his regular stuff. So, I ran up and took a picture of him. But he had a straw hat on and everything else. He stayed there. I looked at him. No one else photographed him, but I did. I come back -- that was I went back to the paper and I said, "I got Connie Mack, the manager of the Philadelphia athletics." And we ran that the whole back page -- him sitting in the stand -- Mr. Baseball. [14:00] See, these are things sometimes you see. If you get that feeling to photograph something, you go do it. Don't argue with yourself. Take the picture. It's more important. But it amazed me to see him sit in

the stands. That became pretty -- managers then were quite a number. New York managers, all the Tiger managers. They -- I got to know them very well and they knew you on the field. But I also did a World Series. I covered a World Series. The other one I like is Brock in the 1968 World Series. Here is -- the Tigers were losing all the games at that time. Brock -- he hit a play way out to Willie Horton way out in center field. [15:00] Brock is on third thinking, well, he'll run home, not knowing the strong arm of Willie Horton. He threw one straight pitch right down to Bill Freehan, and it was home plate. Well, Brock kept running, you know, as well. Right near the end he realized it. But he came in and Freehan -- the big guy -- stopped him. Boom. One inch -- out by one inch. Stopped him from the plate. Now, if he would've slid in, he would've been safe. He talks about it. "Every night, I'm coming up with another stupid thing," he said. He didn't slide into home base, see?

PM: And who caught that?

TS: They got him going to two together. Freehan stopping him, his foot one inch away from the plate, and he was out. As a matter of fact, the umpires at the time debated that decision, but then they made the [16:00] decision he was out. The following day I brought a print. They were

playing again. I showed them where he was out. And we ran, of course, a sequence in the paper of him being out at home plate. But these are plays that capture that precise moment, as I was talking earlier. You have to anticipate the action, too, when you cover sports. You have to figure what's going to happen, see? When I get something -- when I get a batter at home plate. If you want to get, say, a good picture of, say, if the kid at the bat when he hits a home -- Cecil Fielder had to -- I want to get a picture of Fielder hitting in good action, you've got to know when to shoot it. As soon as they come -- he throws the thing -- you have -- because that delayed bat is swinging fast. If you see the crack of the bat, [17:00] the picture's gone by the time you get it, see? So, you got to know in that precise moment how to cover action sports. It takes no time to anticipate this action. In the old days, when we had the Speed Graphic camera or we had the Big Bertha that we covered up on top -- it was 28-inch at Briggs Stadium -- Tigers Stadium -- we have on top with the long lens. It was a 5x7 holder. I had one chance, so I had to know when to trip that shutter to get the action. There was a little delay, you know, when you come back and get it. So, you'd know how to get that precise moment. You got one shot in those days. This is how important it was to be experienced

in a Speed Graphic camera to transition to 35. We won't shoot as many pictures with the 35 millimeter cameras, those that had [18:00] the experience with 4x5 because normally we still wait for the precise moment. Today, those that never had the experience of a 4x5 Speed Graphic will have a motor drive and just click away, see, and get that. But starting -- clicking away -- you've got to know when to start the click because you could miss that precise moment, too. By that, you could tell the experienced photographer. I could come back from an assignment from a baseball game and maybe have three rolls of film. Another photographer would have 12 or 14 because he wasn't experienced with the 4x5 speed graphic. I was very selective and covered what I thought was the important part of the assignment. This was the experience. But it doesn't make any difference, I think, to photographers today to overshoot a little bit. But overshooting is a good idea at least to have [19:00] what newspapers want to use in a newspaper.

PM: Now, you also covered football and you also covered Michigan football. What are your memories --

TS: I love Michigan football. That was my favorite place to go. I covered every Michigan football game with all the coaches. I traveled with the team. It was on a Saturday.

Even though my work started Monday, I'd go on a Saturday. We had to make a schedule. I'd take three other photographers and myself to cover the football game. I would be up shooting the overheads with a long-range camera following the plays, we had two photographers on the ground, and one for features in the stand because we had a lot of deadlines. We'd run eight pages of pictures of football. Football was a great sport for us at the Free Press and we covered a lot of football. I love covering football. [20:00]

PM: How did a photographer capture turning points in games and how important was that?

TS: Well, they would ask that. You would see. Sometimes a sports person would run on a key thing -- why they lost the game or the play that won the game. This is what they call a turning point in the game. First thing you asked for, "What about that interception pass? You have it?" "See? Oh, yes. I have it." If you didn't have it, that's okay, too. You could get something else in the play that would supplement that. But it would be a great thing if you had the turning point of the game, the pass or an interception. They would give that a big play. If you didn't have it, that's fine. I mean, you know, they wouldn't hold you down for it. But it's always good to know the play of the game

and how the game is going. If it's a tie game, keep your eye on that ball. Make sure you get the play that's going to win or lose, [21:00] or the interception, or the fumble near the end of the game. And that is a very stressful thing when thinking of photography if you miss it. You feel terrible if you missed a shot. But you've got to know meaningful plays.

PM: You also indicated in one of your accounts how important it is to keep an eye on not only the camera and the lens, but also on what's going on around you?

TS: Well, whenever I cover -- the reason why I use two eyes in taking pictures, in the service in gunnery practice, we had to keep both eyes open. And I got so used to that that, to me, in covering sports, I liked to keep both eyes open. Because if you have your camera here and you look into the viewfinder, this other eye gives you the action coming towards you. So, you would be very careful. If you would squint, you're blind, see? In other words, [22:00] I could frame my picture with two eyes and I could see the action. This is where accidents happen on the field where you see some photographers are hit by football players. Because they're squinting, they don't know what's coming at them, see? In other words, I would know. If I'd see someone coming, I'd move way before anything would come back

towards me. So, in all the pictures I take -- in most of them -- I keep both eyes open. I got so used to that more than anything. I think I could frame my picture better. I can move the action to more people on the left or right. It becomes a way you train yourself in shooting pictures. Yeah.

PM: You also must have been in touch with some of the great Michigan coaches during the period of your career?

TS: Oh, yes. Very well.

PM: Fritz Crisler?

TS: Fritz Crisler, Bennie Oosterbaan, Bo Schembechler. All are very, very good. One [23:00] picture that I thought I remember -- I could tell you this. I was up on top shooting down covering Ohio State and Michigan. Being a photojournalist, I know what the word 30 means. You know, it means the end of the story. You know, 30 -- when a reporter would end their story, they'd put 30 up. That means that it was all through. There was nothing else coming. So, during the heat of the game -- Woody Hayes was the Ohio State coach, see? He was signaling somebody and he walked on the field and little bit with the number 30 -- standing number 30. So, I saw that and I shot him on 30. I got 30. He lost the game. We ran that picture real big. "Woody Hayes, 30." You know, he lost the game and he was

signaling. So, I sent [24:00] Woody Hayes a print of that because of the 30. He liked it. He thought it was very humorous, very good, you know? That's how colorful of a person he was. But these are things you remember in sports. You also look for things that are always happening. You keep your eye on the coaches, you keep your eye on the players, and what's happening on the field. And you don't have time -- about always keeping your eyes on what's happening on the field because something will go on that could be important, like this one picture of Woody Hayes.

PM: Thanksgiving Day was another favorite of yours and you covered that for many, many years in Detroit.

TS: Well, I covered every parade since 1946. Every Thanksgiving Day. It became sort of a tradition with me, me not being home for Thanksgiving dinner. The only way -- I'd get home in the evening. But I was never -- in the morning -- to go ahead [25:00] and spend a day at home on Thanksgiving Day. Because I'll also -- my wife, Frances -- that is a tradition. If I don't go to the parade, there won't be Thanksgiving, and I've covered all of them. We did a calendar for a benefit for the parade about six years ago all of pictures that I had taken during the parade -- I had taken them. In 1984, Dave Lawrence, who was one of my

favorite editors, started this Distinguished Clown Corps. We would take a picture of the car and give them a print. Each one would donate $1,000 to be a distinguished clown towards the Thanksgiving Day parade. Today, there's 110. It started with about 32. There's 110 [26:00] people that belong to the Distinguished Clown Corps. But I'd take their group shot before the parade and each one gets 11x14 color print. We still do that today. We give each one of them for their contribution towards the Thanksgiving Day parade. They've also in that end -- they've made me an honorary distinguished clown. So, I carry a little pin and it's quite a thing. It's quite a tradition. These are all composed of civic leaders in a city. You have Joe Hudson, [Nessa Ford?], Linda [Cullen?] -- all of the people that belong to this group that they have. But there's quite a number of people in there that have all distinguished and civic leaders contributing [27:00] this $1,000 for the parade and they look forward to it. The way for me to take the group shot -- we take it in front of Cobo Hall. I remember the days when the Thanksgiving Day parade used to be down Woodward Avenue. At the J.L. Hudson Company, there used to be the marquee. Santa Claus would come up on the marquee. The parade would end at Grand Circus Park right there and 100,000 people would crawl up in front of

Hudson's where Santa Claus would be given the key to the city by the mayor and all these people would be in front. It was a great thing. The parade now starts on Mack and it goes all the way down to the end of Jefferson Avenue. But I think it's still missing -- that high thing where the people would -- Santa Claus would be with the key, where all the people would be around him and see him with the key to the city. It was something [28:00] that I miss. I think the parade is good, but I think it was great when it was on the marquee at Hudson's. Or if they could figure some place where Santa Claus could be there and all the people could come crowd and see -- all the people could see Santa Claus get the key to the city. That was it.

PM: Tony, in your career, which is international in scope in many ways -- you started in Europe in the war and the peace treaty on the U.S.S. Missouri in the Pacific Theater. You've been back to Europe many times -- to Italy, to visit with the Pope. What other events in Europe have you covered?

TS: Well, I covered the wedding of Princess Margaret also and that was an interesting thing. Let me tell you what happened. That's when Princess Margaret married Armstrong-Jones. So, you had to get clearance with Scotland Yard [29:00] and all the people we had. So, I wanted to get in

Westminster Abbey because they were preparing the ceremonies. The wedding was taking place in Westminster Abbey. So, I walked around outside of Westminster Abbey and I had a camera around my neck. Just the one camera because -- and there was a back door. The back door was open, see, with electricians, and technicians, and other people who were working. So, I walked in and looked around. No one stopped me and I took pictures inside of people doing things, the altar where the chairs were, where they were going to get married, how the preparation was. No pictures were allowed in Westminster Abbey until the day of the wedding. Nobody was allowed. So, I walked around there and everything else and took all the shots of what they were doing and how it looked, you know? It was the day [30:00] before the wedding. How it looked and everything else. The deacon came up to me and he says, "Are you with the crew?" I said, "No." I says, "I'm just looking here." And he said, "Well, you're not supposed to be in here." I says, "I'm not?" "Oh, no," he said. "You can't be in here." Well, I had taken all of those pictures. I had a camera around my neck. He didn't say anything to me, so I walked out. So, I had all these pictures. So, I went back and right away I put them in a package, got them to the airport, and flew them back. They

got there that evening. It was morning. They arrived that evening by Pan Am to Free Press. I got them on the phone. I told them, "I've got pictures of the inside of Westminster Abbey. It said no pictures are allowed. I just walked in and took them." Right away, we ran two pages of pictures on them. AP printed them and transmitted [31:00] them. While I was in London, I saw it in the London newspaper -- the picture -- the day of the wedding. "See how the Abbey looked." See, so this was quite an accomplishment. But I just happened to walk in very casually and took the pictures and came out. But if the deacon would've asked me, "You can't have pictures and a camera. You know, it's forbidden." I would have been very truthful and said, "Well, look. I did take pic-- "

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[00:00] PM: -- official ceremony?

TS: Yeah. The next day, they only allowed a pool of people inside. So, I got -- the best pictures anyway were in front of the palace -- Buckingham Palace. I was in the Victoria Monument. I got a picture of coming down -- all the soldiers down the mall -- you know, where they all straighten up -- the procession, and the parade. The old carriage she was in came around. They got into the palace and then they all appeared on a balcony in front waving. Those were the pictures that we used -- the parade, the procession, the balcony, and the old -- you know, they had a horse and carriage -- and they were pictorial pictures, see? I think they ran one inside. But -- that was tradition saying it was one. But I had a choice of doing the Victoria Monument. [01:00] I though the outside atmosphere being London with all of the soldiers lined up at the mall, and the parade, and the procession, and the people -- that gave me more opportunity to take more pictures.

PM: And you went back to Berlin on one occasion, right?

TS: I did the Berlin Wall.

PM: The Berlin Wall.

TS: The Berlin Wall. I did that. When I went to Berlin, I talked to the Federal Republic of Germany at the time. This was in West Berlin. I told them I wanted to get a picture of the wall. Now, we're talking back in the mid '60s. And I said, "Well, you know, I want to get everything else and what the wall looked like." So, they took me along the wall, also a spot where I could get up high. He said now, "You could shoot here. But get your camera, [02:00] shoot it, and get down so you don't bother with the people." I was able to get a picture on the wall showing all the cut glass, the wall showing East Berlin and West Berlin both in one shot. Then I told them I'd like to go to East Berlin. They made arrangements for me to go to East Berlin with my camera. So, I went back. There was a little time going through Checkpoint Charlie because they kept checking, and checking, and stuff like that. I finally got through Checkpoint Charlie and took pictures in East Berlin. Then I came back to that. These were all arranged by the government agents. So, I did a story on both East and West Berlin. I guess also by being fair and telling them what you want to do, they allowed me to do that. It was a good experience in covering it.

PM: Well, don't you think though, Tony, as you look back on your career that your honesty and integrity, [03:00] as

well as your ability as a photographer helped immeasurably in getting you into situations, and getting approval, and why people wanted you to take their pictures?

TS: Well, sometimes --

PM: Why they allowed you in?

TS: See, when you're doing government things, they know of you by your reputation and what you do. It's amazing how they know it. They know your access. For an example, on the first trip the Pope took to Poland, I was here. I wanted to go to Poland. At that time, it was still under communist rule. They weren't allowing many credentials to go to Poland. You had to apply for a visa. Some were turned down. A lot of them. So, they knew you by reputation, too. Do you realize the embassy in Chicago personally delivered my passport [04:00] with a visa here to Detroit and handed it to me and said, "We'd like to have you go?" Something happened in these situations that people know you. And I had good access in Poland -- all the events I wanted covered. I had no problem in Poland. Let me tell you another thing, where it could be either the Secret Service or the Pope thing. When John Paul II made his first trip to the United States -- his first trip -- I covered his trip here in the United States. He went to Washington. He came to Boston first, New York, and then he

went to Washington. In Washington, the press -- nobody was allowed to go along inside the White House with the Pope.

So, [05:00] I was outside with all the rest of the photojournalists waiting maybe to get him to come out. All at once, a Secret Service agent comes to me and says, "Come with me." I thought I was being ejected to take out. I didn't know. "Come here." They gave me the privilege of taking pictures of the Pope and President Carter in the White House. Also when he left at the end, all the other photographers were out. Now, how this happened I don't know. I personally think -- I talked to Lee Hills about this once. I said, "How did this happen?" He said, "Well, either somebody from the Vatican recognized you or some of the Secret Servicemen recognized you in the crowd and singled you out to get you." He says, "That's the only ay I would know this happened." But this is how this happened. [06:00] Someone did recognize me because obviously they brought me in. But this goes by your reputation, your honesty in reporting, and the people who know that you're sincere in covering. And this was a great accomplishment for me, too.

PM: Tony, when you started -- 1946 -- with the Free Press --

TS: 1946.

PM: 1946. What was the status within the newspaper field -- within this whole media field -- of a photographer? And how did it change?

TS: Well, yeah. So, when we started -- you know, that's a good question. You know, when we started, we weren't considered on the level of reporters. We were second class citizens. We were considered them. They'd go, "Go upstairs and get a photographer. Go ahead. Get us a snapshooter. Get that." We had all kind of different names that they were calling us and we didn't get the recognition as [07:00] a reporter. The reporters were the big deals. "I'll go get a guy to come with me -- a photographer or something." You know? But in the mid '50s, that began to change. When we started going and being photojournalists, we started going more and covering the importance of pictures. We stressed to the fact that we build our reputation. We didn't become second class citizens anymore. This really happened in the late '50s to '60s where the word photojournalist really came in. Before, we were press photographers. Now, we are photojournalists, which is the actual thing that we should be called. That's because we have to deal with it. Today, we are recognized sometimes equal with reports, but sometimes in a higher level. We are the photojournalists. They respect us very highly. [08:00] We have the cars to

go. If a reporter wants to come along with us he can, but we're almost on equal par today. There's no second class citizens. We are now all journalists together and there's equal status. So, that's a great, great improvement. In the old days, you know, the photographer was nothing. It was considered as a drunken guy who would always get in with a camera. Today, we are highly respected and more important to the newspaper, I would say, as a photographer because the visual impact is what makes the newspaper today. And doing that stuff -- the picture -- really the content of our stuff and what we have in the paper is very important. It's good to have a staff of 14 [09:00] photographers, each one having different ideas. You want that. I may take a picture a certain way. Another photographer would have a different thinking in a certain way. The only other ideas and ways of shooting pictures -- they're styles. I can recognize the style of a photographer when I looked in the paper. I know who took the picture because I know his style and what he takes. That's in the feature category, not in the news. You could tell the way he arranges his pictures and they're all good.

PM: And one of the fortunate things about your 50 or 60 years of formal journalism and photography is that you have

carefully preserved some of the best things that you have done.

TS: Well, I learned that in the Navy in my early days -- is that storing and keeping your stuff that you have is very important. A lot of photographers today shoot their pictures and they don't care. I kept my [10:00] pictures all the way through, especially the things in Detroit -- how Detroit came to be. I can remember my first picture -- I took an aerial picture of Detroit and I still have that negative. These are important. I wanted to keep a complete documentary of all the things that I've had in the city and I kept what I covered. I wouldn't say everything that happened in the city, but the stuff I covered because I loved to cover the events of the city of Detroit -- what happened to the city, how it grew. I had different ideas at times of what the city should do. But still, I covered this movement, and the movement has came to the present day, and I still keep doing the same thing.

PM: I think this is a good breaking point. Tony?

TS: Great.

PM: Is that all right with you?

TS: Yep.

PM: OK.

TS: -- or is?

F: Turn off that other light. Tony? Oh, that's OK. [11:00] PM: OK. I'm ready.

TS: Well, today, like I said earlier, photojournalism involves many technical advances. For young photojournalists today getting into the thing, my advice is this: I think they should go to a college. It's very important because today they do a lot of writing, they do a lot of caption writing, and the little stories that accompany photo stories. So, it's good then to have the knowledge in writing along with being a good photojournalist. When we run a photo story, that's the photographer/photojournalist's job to go ahead and write something about his photo story. So, writing becomes important -- very important to them. You should be knowledgeable about that and you can get that all in a college or university. The reason why going to college today -- newspaper is [12:00] so far advanced into electronic that pictures are scanned all electronically. They use just the negative. All newspapers today -- I'd say 99 percent -- all use negative color, which is easy access to process. They could use color or black and white. These negatives now could be scanned in what we call a scanner. It goes into a computer. It comes in color. It could be run in either black and white or color. It's the photographer/photojournalist's job today for him

when he comes back to scan these negatives into the system. They did before. What they did before, they'd go to the darkroom and print them out of the enlarger. Today, that's not done. The enlargers are probably going to be obsolete in most large newspapers. They just develop the negative, come back, [13:00] get it to a scanner, see their picture come up on the computer, size it, change it, and send it into the system. They could get a folder that would say -- if you're covering Mayor Archer. Someone comes up with a series on Mayor Archer. Then you get back and you have, say, six or eight pictures on Archer. You come back, you scan all six, and put them all in one folder, put "Mayor Archer," the date, and by whom. All these pictures that he took would be in a system -- the six pictures. The editor will come back, call them up to come up on these screen -- six at one time. They could select whatever picture they want into the system. After they select that, the editor then could size them -- where they're going to go and how they're going to fit into a newspaper. They could make a complete layout on the screen. They wouldn't even have to go paper. Then that goes to the page called pagination. But today, [14:00] these are all taught in universities. Normally, when you're hired for a newspaper -- you're hired and you come in today -- that you're knowledgeable in

electronics, you're knowledgeable in scanning, knowledgeable on a computer. So, a photographer with a college education in terms of being photojournalist have a 90 percent chance of getting a job than the one that didn't go to a college and has experience, maybe worked at another paper and had experience doing it -- working at a paper. But they look for people with a degree in photojournalism. Today, I would say every large newspaper -- we do not make prints anymore, no black and white nor color. We'll only do that for reprints in case one wants a print. But the reprint system now is going to be difference because we can make it [15:00] print -- if it's the system, a color print electronically with the same quality up to 11x14 size. So, once you need a print made for someone, call it up on a computer. You can scan and get a color print or a black and white print. So, the only time paper will be using prints is that if they want to make some for contest exhibitions where you need a large print paid. We are going to keep the color lab going, processing in color printing. We're going to phase out the black and white lab entirely. With color, we call it a color processor for color pints. We now have -- Kodak has made -- that, you, from a color negative inside -- from color processing, you can make a black and white print. No need to black and

white process anymore. A black and white print from the color chemistry [16:00] could come out, so you need only one machine. So, in the color lab, if you have a color negative made and you made a black color print from the same negative and the enlarger, you could put the black and white paper that Kodak made through the same process and you get a black and white print. So, these are the advances coming on. Advances are coming out in transmission. Today, we could transmit a carrier transmitter, which is the size of a portable typewriter or a VCR. This is a transmitter. It's got a built-in scanner. Photographers are going to take this on location anywhere around. You could process your negative or use a electronic camera, take a little disk, and you could transmit these pictures directly back to the newspapers from your car via cellular phone. So, these are things that are going to be happening. They're not happening -- they're happening, and they're here today [17:00] and it's being used today. This is why it's important for a photographer -- if you want to go into photojournalism -- is to go to college, and get a college education, and stick with photojournalism. That's the key thing to their success. But going back to other thing. You need -- nothing will ever change. What will remain as it was at

the beginning of photography is the photographer himself -- his ability, his thinking, his thought, his creativity, and how to take the picture. If you're a bad photographer and you know all the electronics in the world, that image is still going to be a bad picture. You've got to be a good photographer, and know your camera, and know your composition, your creativity, and your thinking as well. Capturing a precise moment -- all [18:00] of this is very important in photography. So, it's still the knowing how to do it -- is the key thing to success. You have good lawyers, medium lawyers, and bad lawyers; good teachers, bad teachers. They're a minority. The ones that aren't good, they're a very minority. You can have them also in photojournalism. I'd say you have 80 percent that are going to be great photojournalists; 20 percent are going to be mediocre or failing. Just get along. So, you're going to have those along all the time. So, you are your own leader. The photojournalist is his own commander. It's up to him individually. No one's going to assist him when he's taking the photo. No one's going to tell you how to do the things. You're going to do this all on your own, come back, be a self-starter, and proceed in doing it if you want to be successful. Always [19:00] thinking ahead.

F: OK.

PM: We're good. All right. That's it.

TS: OK.

PM: OK.

TS: I think that takes it up to the date then. Knowing the electronic ends.

PM: Yeah. And we talked a little bit about that in your office, you know, last time we were --

END OF AUDIO FILE