

***HEROES AND SCOUNDRELS:
THE IMAGE OF THE JOURNALIST IN POPULAR CULTURE***
by Matthew C. Ehrlich and Joe Saltzman



APPLE: CHAPTER ONE

WINDOWS: CHAPTER ONE, SECTION ONE

**Chapter 1:
History**

**Popular culture plays an important part
in shaping the public's thinking about history**

**The birth of modern journalism is vividly depicted
by the 1952 film *Park Row***

#1. *Park Row* (1952)

VOICE-OVER:

The film stars a character named Phineas Mitchell, who founds a paper called the Globe. SOUND FULL:

VOICE-OVER: Phineas achieves it all despite fierce opposition from Charity Hackett, the female publisher of the rival Star, where Phineas used to work. Even though the two share a mutual lust, they repeatedly clash. SOUND FULL:

VOICE-OVER: Hackett's paper, without her knowledge, targets the Globe with goons, one of whom Phineas chases down the street and pummels against a statute of Benjamin Franklin. SOUND FULL:

VOICE-OVER: An older member of Phineas's staff dies amid the mayhem, but not before writing his own obituary addressed to Phineas. SOUND FULL:

VOICE-OVER: Somehow it all ends happily: Charity kills the Star and joins forces with Phineas at the Globe. SOUND FULL:

Another film celebrated the birth of a global wire service

#2. *A Dispatch from Reuters* (1941)

VOICE OVER: Paul Julius Reuter (played by Edward G. Robinson) passionately believes that access to information should be a universal right, and he seeks to better the world through the quick transmission of news. SOUND FULL:

VOICE-OVER: When he is the first to report in Europe that Abraham Lincoln has been assassinated, no one believes the horrific news. His ultimate vindication is matched by an exhilarating musical score to present the ultimate image of the journalist as hero. SOUND FULL:

Not all popular culture works were so positive toward the press

#3-#4. *Hot News Margie* (1931)

SOUND FULL:

VOICE-OVER: In the movie short *Hot News Margie*, a female journalist goes undercover to try to expose a scandal involving a star quarterback and dies from an inadvertent injury on the football field. SOUND FULL:

Popular culture also targeted the sensationalism of jazz journalism that appeared after World War I

#5. *Scandal Sheet* (1939)**SOUND FULL:****#6. *Five Star Final* (1931)**

VOICE-OVER: In *Five Star Final*, a tabloid dredges up a decades-old scandal concerning a young woman who had murdered her boss after he impregnated her and refused to wed her. Now the woman is married and living a respectable life. The paper stops at nothing to get her story – one reporter even poses as a minister. **SOUND FULL:**

VOICE-OVER: In one of the most heartwrenching scenes showing the power and the callousness of newspapers in the early part of the 20th century, the woman tries to stop the newspaper from publishing the story. **SOUND FULL:**

VOICE-OVER: The newspaper's irresponsible, lurid reporting finally drives the woman and her husband to suicide. **SOUND FULL:**

VOICE-OVER: For the guilt-stricken editor Randall (played by Edward G. Robinson), who has been seen repeatedly washing his hands in an attempt to rid himself of tabloid filth, it is the last straw. **SOUND FULL:**

#7. *Chicago* (1927)

VOICE-OVER: In the 1926 Broadway play *Chicago*, made into a movie a year later, a woman named Roxie Hart kills her lover and becomes a household name thanks to a cynical press corps hungry for a hot story. **SOUND FULL:**

WINDOWS: CHAPTER ONE, SECTION TWO**#8. *The Front Page* (1930)**

VOICE-OVER: *The Front Page* premiered on Broadway in 1928 and was made into a film two years later. It tells the story of reporter Hildy Johnson, who desperately seeks to escape journalism and his tyrannical editor Walter Burns in order to marry and start a public relations career. **SOUND FULL:**

VOICE-OVER: Hildy and his editor hide an escaped convict in a desk for the sake of a scoop. The convict's girlfriend, who is being harassed by the reporters, finally flings herself out a window. **SOUND FULL:**

VOICE-OVER: Two former Chicago newspapermen, Ben Hecht and Charles MacArthur, wrote the play basing the characters on real-life models. Editor Burns will do anything to keep his reporter from leaving the paper. **SOUND FULL:**

Popular culture's best known depiction of the press
is *Citizen Kane*

#9. *Citizen Kane* (1941)

SOUND UP: NEWSREEL

VOICE-OVER: The film relates the life of Charles Foster Kane, a would-be contemporary of the likes of Phineas Mitchell, Joseph Pulitzer, and—most notoriously—William Randolph Hearst. SOUND FULL:

VOICE-OVER: As a child, Kane (played by Orson Welles) inherits a fortune; as a young man, he decides that “it would be fun to run a newspaper.” SOUND FULL:

VOICE-OVER: The movie vividly depicts Kane’s paper’s early crusades against corruption and its successful talent raid (celebrated with a raucous party) against a stuffy rival paper. SOUND FULL:

VOICE-OVER: Kane grows ever more reactionary over the years while seeing two marriages fail and much of his media empire disappear. SOUND FULL:

VOICE-OVER: He dies with only the childhood memory of his sled “Rosebud” to keep him company. SOUND FULL:

Popular culture’s depictions of pre-World War II journalism have continued to the present

#10. *His Girl Friday* (1941)

VOICE-OVER: *The Front Page* was remade in 1940 as *His Girl Friday*, which turned Hildy into a woman and left little doubt that she belonged with her ex-editor and ex-husband, Walter. SOUND FULL:

#11-#12. *Switching Channels* (1988)

VOICE-OVER: In 1988, *Switching Channels* transported *His Girl Friday*’s plot to a contemporary TV news setting. SOUND FULL:

#13. *Chicago* (1927)

VOICE-OVER: The play *Chicago* was turned into a 1927 silent film and then into the 1942 film *Roxie Hart*, which was followed by the stage and movie musical versions. SOUND FULL:

#14 *Roxie Hart* (1942) SOUND FULL:

#15. *Chicago* (2002) SOUND FULL:

WINDOWS: CHAPTER ONE, SECTION THREE

#16. *Newsies* (1992)

VOICE-OVER: Perhaps the most unlikely portrayal of modern journalism's early days is *Newsies*, based upon an actual 1899 newsboys' strike against Pulitzer's *New York World* and Hearst's *New York Journal*. **SOUND FULL:**

VOICE-OVER: *Newsies* highlights an episode that standard press histories had virtually ignored while paying homage to the children and young adults whose labor in selling papers had helped make modern media empires possible. Far from glorifying the likes of Pulitzer the way that *Park Row* had done, *Newsies* makes him a villain. **SOUND FULL:**

VOICE-OVER: *Newsies* also "draws heavily upon popular mythology" in depicting the newsboy as "a rugged individualist, plucky [and] competitive," whereas the reality was often less rosy and not nearly so amenable to song or dance. *Newsies* thus presents an ambiguous portrayal of journalism history that is typical of popular culture. **SOUND FULL:**

**"High modern" journalism after World War II
celebrated professionalism and public service,
as demonstrated by popular culture**

#17. *Deadline U.S.A.* (1952)

VOICE-OVER: In *Deadline U.S.A.*, Ed Huteson (played by Humphrey Bogart) edits the *Day* newspaper that is about to be sold to a sleazy competitor by the ungrateful heirs of the newspaper's founding patriarch. In an effort to stop the sale and expose murderous gangland activity in the city, Huteson launches a campaign against a mobster named Rienzi. **SOUND FULL:**

VOICE-OVER: Huteson is not perfect. He uses his staff to try to dig up dirt on a man dating his ex-wife. Furthermore, his bravado and the newspaper's successful campaign against the mobster is not enough to keep his paper from dying, a fate that was true to the historical context in which *Deadline, U.S.A.* was made. **SOUND FULL:**

**"Conspiracy" films from the late 1960s to the early 1980s
both celebrated and attacked journalism**

#18. All the President's Men (1976)

VOICE-OVER: *All the President's Men* is the story of two young *Washington Post* reporters, Bob Woodward (played by Robert Redford) and Carl Bernstein (played by Dustin Hoffman), who under the tutelage of editor Ben Bradlee painstakingly uncover the Watergate scandal—a widespread campaign of political sabotage waged by Richard Nixon's presidential administration. **SOUND FULL:**

VOICE-OVER: Simultaneously, the film gives Woodward and Bernstein's investigation the trappings of myth. It bathes the *Post* newsroom in brilliant white light while often shrouding the rest of the nation's capital (where Nixon's corrupt minions lurk) in darkness. **SOUND FULL:**

VOICE-OVER: It graphically portrays the David-versus-Goliath odds against the two reporters by showing them as mere specks against the Washington landscape or inside the Library of Congress. **SOUND FULL:**

VOICE-OVER: Along the way, the journalists confront public denunciations from Nixon's allies and an array of fearful or recalcitrant sources. A mysterious man known only as "Deep Throat" meets Woodward in a parking garage and helps keep the reporters on the right track. **SOUND FULL:**

VOICE-OVER: Eventually The *Washington Post* links the scandal to Nixon's chief of staff, and the movie ends with a series of teletype stories relating the collapse of the Nixon administration, culminating with the resignation of Nixon himself. **SOUND FULL:**

#19. The Parallax View (1974)

VOICE-OVER: *The Parallax View* features a reporter trying to uncover the conspiracy behind a string of political assassinations. **SOUND FULL:**

#20. Medium Cool (1969)

VOICE-OVER: *Medium Cool* combines documentary footage of the chaos surrounding the 1968 Democratic national convention with a fictional story of a TV news cameraperson. **SOUND FULL:**

WINDOWS: CHAPTER ONE, SECTION FOUR

#21. Network (1976)

VOICE-OVER: *Network* is scathing in its depiction of TV news. The picture reflects post-Watergate suspicion regarding big government and big business and the media's complicity in it all. **SOUND FULL:**

#22. *Absence of Malice* (1981)

VOICE-OVER: *Absence of Malice* shows a reporter being used by government officials to try to solve the case of a union leader who has disappeared. Her reporting inadvertently leads to the persecution of an innocent man. **SOUND FULL:**

Stories about journalists of the “high modern” age present lessons about press courage and hubris

#23. *Good Night, and Good Luck* (2005)

VOICE-OVER: *Good Night, and Good Luck* recaps Edward R. Murrow’s 1954 telecast denouncing redbaiting Senator Joseph McCarthy and is another example of documentary combined with fiction. It uses real footage of McCarthy and other historical figures, whereas the rest is filmed in matching monochrome. The movie thus can be seen as a literally black-and-white tutorial in journalistic courage, as the hero stands up for what is right and pays the price for it. **SOUND FULL:**

VOICE-OVER: *Good Night, and Good Luck* underscores Murrow’s status as the “patron saint” of broadcast news. That has irritated some critics who view Murrow less as a saint than as an overrated “glory hog who played it safe” and as someone whose historical importance has been greatly exaggerated given that he did not take on McCarthy until after many other journalists had already done so. **SOUND FULL:**

VOICE-OVER: Reminiscent of the fictional Ed Huteson in *Deadline, U.S.A.*, Murrow unmaskes the villain but ultimately loses his platform; his TV network decides that his program is too controversial. The film is bookended by excerpts from a speech in which Murrow praises TV’s potential while lamenting the trivial purposes for which it is employed. **SOUND FULL:**

#24. *The Columnist* (2012)

SOUND FULL:

VOICE-OVER: The play, *The Columnist*, focuses on real-life syndicated columnist Joseph Alsop, revealing his clout with those in power. Alsop grows ever more hawkish on Vietnam, putting him at odds with both the new Johnson administration and with young reporters skeptical toward the war. The journalist’s influence and reputation decline, and he rails against the changing times. **SOUND FULL:**

WINDOWS: CHAPTER ONE, SECTION FIVE

**Pop culture skepticism
toward onetime
journalistic icons
has extended even to
Woodward and Bernstein**

#27. *Dick* (1999)

VOICE-OVER: In the movie comedy *Dick*, Watergate is uncovered by two giggling teenage girls with little help from the Post reporters who are played as bumbling buffoons by Will Ferrell and Bruce McCulloch. SOUND FULL:

#25. *Heartburn* (1983)

VOICE-OVER: Writer Nora Ephron targeted Bernstein in *Heartburn*, her 1983 roman a clef about her troubled marriage to the journalist, here played by Jack Nicholson. SOUND FULL:

#26. *Wired* (1989)

VOICE-OVER: Woodward became a character in the widely derided film *Wired* based on his biography of comedian John Belushi, in which the two meet after Belushi's death in a surreal sequence. SOUND FULL:

**Pop culture even has depicted a talk show host
as the man who made Nixon confess**

#28. *Frost/Nixon* (2006-2008)

VOICE-OVER: The hero who finally brings Nixon to account is not an American journalist but a British TV talk show host, David Frost. *Frost/Nixon* is based on the 1977 TV interviews featuring Frost and Nixon and representing the former president's first major public comments since his forced resignation SOUND FULL:

**But the mythic figures of journalism's past
continue to be celebrated**

#29. *The Newsroom* (2013-2014)

VOICE-OVER: In its opening credits, *The Newsroom* features high modern icons Edward R. Murrow, Walter Cronkite, and Chet Huntley, who implicitly were the role models for the show's fictional TV news team. SOUND FULL:

**Pop culture lends itself
to media-driven myths
that if taken at face value
can promote the kind
of distorted
historical understanding
found in this
often-repeated quote
made by a journalist
at the end of
a classic Western film**

#30. *The Man Who Shot Liberty Valance* (1962)

SOUND FULL:

**Analyzing popular stories enriches the study of press history
by contemplating questions of fact and fiction or myth and reality that
are key in shaping understandings of the past**

**It encourages us to ponder the many ways over the years
that we have both venerated and denigrated the Fourth Estate**

END CHAPTER ONE

3:31:31

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APPLE: CHAPTER TWO

WINDOWS: CHAPTER TWO, SECTION ONE

**Chapter 2:
Professionalism**

**One of modern journalism's hallmarks
was the rise of professionalism with
"objective," ethical reporting**

**In popular culture professional ideals are both
celebrated and mocked**

Cub Reporters and the Education of Journalists

#31. Jimmy Olsen of the Daily Planet

Comic Olsen - JPEG

VOICE-OVER: The best known cub reporter may well be Jimmy Olsen of the Daily Planet. SOUND FULL:

Superman Serial 1948 – Atom Man vs. Superman Serial – Adventures of Superman – Superman the Movie – Superman III 1983 – Superman Cartoons 1988 – Lois & Clark 1993-1997 – Superman Cartoons 1996 – Smallville – Superman Returns – Superman 2007 Doomsday.

**The usefulness of a journalism school education
has long been questioned, with the
“school of hard knocks” seen as providing the best training**

#32. Picture Snatcher (1933)**SOUND FULL:****#33. Scandal Sheet (1939)****VOICE-OVER: In *Scandal Sheet*, youthful idealism gets a stiff dose of ugly reality as the cub reporter and audience are taught what journalism is really supposed to be like. SOUND FULL:****#34. Behind the News (1940)****VOICE-OVER: In *Behind the News*, the cub meets the veteran star reporter who has been his idol, only to discover that the man is a drunken cynic who tries to plant a fake story with the cub in order to get him fired. SOUND FULL:****#35. Headline Hunters (1955)****VOICE-OVER: Fifteen years later, *Behind the News* was remade as *Headline Hunters*. SOUND FULL:****#36. The Power of the Press (1928)****VOICE-OVER: Often the naïve cub learns the ropes well enough to get a scoop, as is seen in the Frank Capra 1928 silent film *The Power of the Press*. Clem Rogers (played by Douglas Fairbanks Jr.) graduates from writing comically overwrought weather stories to catching a killer. MUSIC FULL:****#37. Nancy Drew, Reporter (1939)****VOICE-OVER: The teenage heroine Nancy Drew (played by Bonita Granville) abandons the fluff piece assigned to her in favor of chasing a murder story. SOUND FULL:****WINDOWS: CHAPTER TWO, SECTION TWO**

**Popular culture sometimes shows academic ideals
being reconciled with workplace realities**

#38. *Teacher's Pet* (1958)

VOICE-OVER: Gruff tabloid editor Jim Gannon (played by Clark Gable) poses as a neophyte student in a journalism course taught by Erica Stone (played by Doris Day). Gannon hates journalism schools, having never graduated from high school himself, and he wants to embarrass Stone in front of her class. Instead she takes him under her wing as her prize student, and Gannon, who is attracted to her, goes along without revealing his true identity. **SOUND FULL:**

#39. *State of Play* (2009) – Della Frye

VOICE-OVER: Veteran newspaper reporter Cal McAffrey (played by Russell Crowe) investigates the death of a congressional aide with help from young Della Frye (played by Rachel McAdams), who runs the paper's Capitol Hill blog but who also has little reporting experience. **SOUND FULL:**

VOICE-OVER: *State of Play* is notable not only for reproducing the theme of a cub reporter earning her stripes, but also for reasserting traditional professional virtues in the face of new media. **SOUND FULL:**

In addition to highlighting a typical cub reporter, *State of Play* also features another iconic image of the journalist – the investigative reporter.

Here, as in other films, TV programs, comic books and novels the investigative journalist stops at nothing to uncover a story.

#40-#50. *State of Play* (2009)

VOICE-OVER: Cal McAffrey in *State of Play* engages in questionable conduct driven by a wrenching conflict of interest. He has been close friends with the congressman, and he simultaneously tries to protect and expose his friend. **SOUND FULL:**

#41. *Call Northside 777* (1948)

VOICE-OVER: A Chicago reporter (played by James Stewart) exonerates a man wrongfully convicted of murder. **SOUND FULL:**

VOICE-OVER: The picture is based upon a true story and shot on location. Stewart's character represented "the new, modern type of Chicago newspaper reporter, a radical departure from the old, whiskey-bottle-on-hip, reporter of *The Front Page*. **SOUND FULL:**

WINDOWS: CHAPTER TWO, SECTION THREE

#42. *The Captive City* (1952)

VOICE-OVER: Journalist Jim Austin (played by John Forsythe) exposes mob corruption and is chased out of town by mobsters trying to kill him and his wife. He ends up in Washington testifying before the Kefauver Committee investigating organized crime. **SOUND FULL:**

**Investigative journalists regularly risk their lives,
but sometimes do questionable things on the job**

#43. *The Turning Point* (1952)

VOICE-OVER: Reporter Jerry McKibbon (played by William Holden) also goes after organized crime and gets the story, but he is eventually killed in the line of duty. **SOUND FULL:**

#44. *The Pelican Brief* (1993)

VOICE-OVER: In *The Pelican Brief*, a reporter and a law student are targeted for death as they try to expose a conspiracy that has killed two Supreme Court justices. **SOUND FULL:**

#45. *Cloud Atlas* (2012)

VOICE-OVER: In *Cloud Atlas*, a reporter barely survives multiple attempts on her life while uncovering a conspiracy regarding the safety of a new nuclear reactor. **SOUND FULL:**

#46. *Scandal*

VOICE-OVER: In the TV series, *Scandal*, Journalist Gideon Wallace gets stabbed to death with a pair of scissors while trying to expose powerful government officials. **SOUND FULL:**

WINDOWS: CHAPTER TWO, SECTION FOUR

#48. *The Lives of Jenny Dolan* (1975) 6:55

VOICE-OVER: In *The Lives of Jenny Dolan*, a journalist's quest for a story has fatal consequences for the person closest to her and she's almost killed before she can publish her story. **SOUND FULL:**

#49. *All the President's Men* (1976)

VOICE-OVER: Yet Woodward and Bernstein do not elude moral ambiguity in their work. They badger and intentionally mislead people and try to obtain private phone records, drawing remonstrations from sources and coworkers. **SOUND FULL:**

#47. *All the President's Men* (1976)

VOICE-OVER: Woodward and Bernstein are also threatened in *All the President's Men*, although they survive to break the Watergate story. **SOUND FULL:**

**If investigative journalism
is ethically murky
and sometimes even deadly,
those who practice it
are also often far
from models of respectability**

#51. True Crime (1999)

VOICE-OVER: In *True Crime*, Clint Eastwood plays Steve Everett, an alcoholic reporter who is sleeping with his city editor's wife after losing his previous newspaper job for sleeping with the owner's daughter. Everett's own wife, fed up with his adultery, throws him out of the house. He cannot even take his young daughter to the zoo without accidentally injuring her. Yet when he senses that a man on death row may be innocent, he pursues the story aggressively. The reporter is appallingly unprofessional in most respects, but a hero nonetheless. **SOUND FULL:**

#52. Fletch (1985)

VOICE-OVER: Reporter Irwin Maurice Fletcher is a skilled reporter-sleuth adept at solving crimes, and his exploits sold millions of novels that in turn became a pair of Hollywood films starring Chevy Chase as Fletch, a reporter who breaks all the rules including calling himself whatever name fits the occasion. **SOUND FULL:**

#53. Millennium Films

VOICE-OVER: Mikael Blomkvist [Mi-ka-el Bloomquist] is the Swedish journalist protagonist of Stieg Larsson's internationally popular "Millennium" novels as well as the associated movie versions, Blomkvist is irresistible to women, even Lisbeth Salander, [SaLAHNder] the formidable and ferociously independent female hero of the novels. The journalist's work is also complicated. He cuts deals with high-level government sources, plants disinformation by fabricating an entire issue of his news magazine, and in *The Girl with the Dragon Tattoo* suppresses the truth about a serial killer. Nevertheless, it all seems justified. Blomkvist proves the maxim that journalists in popular culture can get away with almost anything if the public interest is ultimately served. **(SOUND FULL):**

WINDOWS: CHAPTER TWO, SECTION FIVE

#54. *Clark Kent of the Daily Planet* JPEGs:

VOICE-OVER: Clark Kent of the *Daily Planet* sometimes is “meek and mild-mannered,” and sometimes is an aggressive, committed reporter. **SOUND FULL:**

VOICE-OVER: Superman became a reporter in the guise of Clark Kent specifically to help him further the cause of truth in the public interest. That makes it all the more ironic that in having a dual identity, Clark Kent is living a lie. A journalist is the perfect disguise precisely because being one seems so inconspicuous and uninvolved. **SOUND FULL:**

Superman 1941-1942 Cartoons - Superman 1948 Serial – Atom Man vs. Superman 1950 – Adventures of Superman 1952-1958 – It’s a Bird, It’s a Plane, It’s Superman – Superman Cartoons 1988 - Superman the Movie – Superman IV – Lois & Clark 1993-1997 – Superman Cartoons 1996 – Superman Returns – Smallville – Superman Doomsday 2007 – Man of Steel

In popular culture, editors are typically larger-than-life characters

Many times they brutalize their staff and care only about getting salacious scoops by any means necessary

#55. *The Front Page* (1974) – - Walter Burns, Editor

VOICE-OVER: *The Front Page*, remade in 1974, provided an influential example of the editor-as-entertaining-monster in the person of Walter Burns. Authors Hecht and MacArthur modeled him on Walter Howey, a Hearst newspaper editor who didn’t care what it took to get a good story. **SOUND FULL:**

#56. *Nothing Sacred* (1937)

VOICE-OVER: In *Nothing Sacred*, the editor builds up a fake story about a young woman supposedly dying of radium poisoning. **SOUND FULL**

#57. *True Crime*

VOICE-OVER: In *True Crime*, the city editor is a cynical vulgarian. **SOUND FULL:**

#58. Spider-Man: J. Jonah Jameson of the Daily Bugle (1963-)

Comic Book Jameson – 2 - JPEGs

VOICE-OVER: J. Jonah Jameson is the cigar-chomping editor in most incarnations of the Spider-Man franchise. **SOUND FULL:**

Spider-Man Cartoons 1967 – Amazing Spider-Man 1977-1979 – Spider-Man Cartoons 1981 – Spider-Man Cartoons 1994 – Spider-Man the Movie 2002 – Spider-Man 2003 – Spider-Man 2 2004 – Spider-Man 3 2007

WINDOWS: CHAPTER TWO, SECTION SIX

**Editors also are often depicted
as dedicated professional journalists**

#59. *Perry White of the Daily Planet* (1940-)

Comic Book White – 3 JPEGs including Daily Planet staff

VOICE-OVER: Perry White is just as loud and tobacco-addicted as Jameson, but he is also said to be “a dedicated professional journalist who made sure that the *Daily Planet* lived up to the ideals of journalism, offering fair and objective coverage of the news.” SOUND FULL:

Superman 1940s Cartoon – Superman 1948 Serial – Atom Man vs. Superman Serial 1950 – Adventures of Superman 1952 – It’s a Bird, It’s a Plane, It’s Superman 1966 – Superman the Movie 1978 – Superman 4 1987 – Superman Cartoons 1988 – Superman Cartoons 1996 — Lois & Clark 1993-1997 – Smallville 2001-2011 – Superman Returns 2006 – Superman 2007 Doomsday – Man of Steel 2013

#60. *-30-* (1959)

VOICE-OVER: In Jack Webb’s film *-30-*, Managing Editor Sam Gatlin arrives in the afternoon and spends the night putting together a morning newspaper for Los Angeles. SOUND FULL:

#61. *Lou Grant* (1977-1982)

VOICE-OVER: In the TV series *Lou Grant*, Ed Asner played the beloved editor who first appeared as the news director of WJM-TV in Minneapolis on *The Mary Tyler Moore Show*.

In the premiere of *Lou Grant*, the editor fights to expose a police sex scandal even though the paper’s police beat reporter worries that it will alienate his longtime sources. SOUND FULL:

#62. *Call Northside 777* (1948) – Lee Cobb

VOICE-OVER: In *Call Northside 777*, Lee J. Cobb is a wise editor who first calls the reporter’s attention to the story, then works with him to free an innocent man. SOUND FULL

#63. *All the President’s Men* (1976) – Ben Bradlee

VOICE-OVER: In *All the President’s Men*, Ben Bradlee (played by Jason Robards) deletes a whole section of an early Watergate article for not having enough verifiable facts, much to Woodward and Bernstein’s consternation. He also continually demands that the two reporters produce better-sourced stories even as he defends them against critics inside and outside the paper. SOUND FULL:

#64. *Capricorn One* (1978).

VOICE-OVER: In *Capricorn One*, the frustrated editor is constantly scolding his reporter for chasing impossible-to-verify stories instead of covering the news.

SOUND FULL:

WINDOWS: CHAPTER TWO, SECTION SEVEN

#65. *Millennium Series* (2005-2011) – *Erika Berger*

VOICE-OVER: Erika Berger is the editor-in-chief and majority owner of the *Millennium* monthly news magazine that publishes Mikael Blomkvist's exposés. She works closely with Blomkvist and is sometimes his lover. **SOUND FULL:**

VOICE-OVER: Berger leaves *Millennium* to be editor-in-chief at Sweden's largest daily paper, but she encounters budget constraints, recalcitrant subordinates, and even sexually harassing emails. In spite of it all, she presses her staff to report the truth. **SOUND FULL:**

#66. *The Paper* (1994) – *Henry Hackett and Alicia Clark*.

VOICE-OVER: In *The Paper*, Tabloid metro editor Henry Hackett (played by Michael Keaton) and managing editor Alicia Clark (played by Glenn Close) literally come to blows over whether to publish a story that Hackett insists will falsely implicate two young men in a murder. **SOUND FULL:**

VOICE-OVER: After being shot in a freak accident, Managing Editor Clark won't let the doctors take care of her unless they let her do the right thing by phoning the press room, stopping the presses and replating the edition:

SOUND FULL:

#67. *Ace in the Hole* (1951) – *Mr. Boot*

VOICE-OVER: In the film *Ace in the Hole*, utterly amoral reporter Chuck Tatum (played by Kirk Douglas) keeps a man trapped in a cave for the sake of a big ongoing exclusive. He pays no attention to the warnings of his conscientious editor Mr. Boot, who has hung embroidered signs in the newsroom reading "Tell the Truth." **SOUND FULL:**

#68. *Shattered Glass* – *Chuck Lane* (2003)

VOICE-OVER: The film *Shattered Glass* is particularly notable for being based on the true-life case of Stephen Glass, a young reporter fired for fabricating multiple pieces for the *New Republic* magazine. In the movie, Glass (played by Hayden Christensen) is liked and coddled by everyone at the magazine except for editor Chuck Lane (played by Peter Sarsgaard), whom the staff views as humorless and aloof. Lane discovers that Glass's profile of a purported computer hacker is a fake and only one of a long series of fabrications. **SOUND FULL:**

VOICE-OVER: Editor Lane fires the young reporter, and when Glass's closest friend on the staff challenges the decision, Lane admonishes her. **SOUND FULL:**

#69 - The Wire - Gus Haynes

VOICE-OVER: In at least one instance, an editor's attempts to defend his profession against blatant transgressions are punished and squelched. The final season of the HBO TV series *The Wire* featured a fictionalized version of the *Baltimore Sun* and a city editor named Gus Haynes (played by Clark Johnson). **SOUND FULL:**

VOICE-OVER: Haynes must cope with cutbacks that lead to the departure of experienced reporters. Even more seriously, he begins to realize that one of his newer reporters, Scott Templeton (played by Thomas McCarthy), is fabricating pieces. Haynes takes his suspicions to the managing editor and executive editor, but they side with Templeton against him, even after he presents damning evidence against the reporter. Haynes is demoted to the copy desk, but leaves an indelible image. There still is at least one old-school editor to rage against the dying of the light. **SOUND FULL:**

Professional journalists always have complained
about how popular culture depicts them

Pop culture shows a press that has had more than its share
of shameful failings and black eyes
and yet still is principled and virtuous
when it counts the most

END CHAPTER TWO

5:40:28

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APPLE: CHAPTER THREE, SECTION ONE

WINDOWS: CHAPTER THREE, SECTION ONE

**Chapter 3:
Difference**

**Popular culture portrays journalists
as being different from everyone else**

Often they are outsiders or renegades

#70. Inherit the Wind – E.K. Hornbeck

JPEG – Mencken

VOICE-OVER: *Inherit the Wind* presents a thinly veiled portrait of the cynical journalist H.L. Mencken through the character of E.K. Hornbeck, who covers a thinly veiled version of the 1925 Scopes “monkey” trial. SOUND FULL:

#71. Hunter Thompson*JPEGs - Uncle Duke – Doonesbury*#72. *Where the Buffalo Roam* (1980)#73. *Fear and Loathing in Las Vegas* (1998)

VOICE OVER: “Uncle Duke” in Garry Trudeau’s comic strip *Doonesbury* was inspired by another well-known outlaw journalist, Hunter Thompson. Like Mencken, Thompson was a hero to many journalists. Thompson’s image as a fearless truth teller was complicated by the fact that he was as well known for substance abuse and outrageous antics as he was for his reporting, an image that was reinforced by popular culture. On film, Bill Murray played the journalist in *Where the Buffalo Roam*, and Johnny Depp impersonated him in *Fear and Loathing in Las Vegas*. **SOUND FULL:**

VOICE-OVER: The movies can leave the impression that Thompson’s chemical intake was the true reason for his success. **SOUND FULL:**

#74. *Alcohol and Journalists*

VOICE-OVER: Heavy drinking has been a staple almost from the beginning in pop culture’s depictions of journalism.

Picture Snatcher (1933)**SOUND FULL:***The Front Page* (1931)*Five Star Final* (1931)*Picture Snatcher* (1933)*Love is News* (1937)**#75. *Come Fill the Cup* (1951)**

VOICE-OVER: *Come Fill the Cup* is one of the first movies to show alcoholism as a serious problem that affected the journalist’s work. James Cagney plays a journalist so enslaved by drink that he goes on five-day benders with no recollection of his actions or whereabouts. **SOUND FULL:**

Fellow journalists often serve as a surrogate family

#76. *Mary Tyler Moore Show* (1970-77)**SOUND FULL:**

VOIC E-OVER: Mary Richards is a local TV news producer who is as respectable and well-adjusted as a person could possibly be. But she shares with many other pop culture journalists a surpassing devotion to her job and colleagues. In *The Mary Tyler Moore Show* finale, Richards—a single woman without children—tearfully salutes her coworkers: **(SOUND FULL):**

WINDOWS: CHAPTER THREE, SECTION TWO

Female journalists in pop culture face a dilemma:
 “Masculine” traits of journalism are essential for success
 (being self-reliant, ambitious and cynical)
 But society wants them to be stereotypically feminine
 (caring, maternal and sympathetic)

#77. *A Woman Rebels* (1936)

VOICE-OVER: Writing was one of the only nineteenth-century professions that was considered a respectable pursuit for middle-class women, although they regularly encountered male resistance, rarely held top positions and typically lasted only a few years on the job. **SOUND FULL**

VOICE-OVER: *A Woman Rebels* puts a positive spin on that era. Katharine Hepburn plays a young woman named Pamela Thistlewaite in Victorian England, and lives up to the film’s title by rebelling against her privileged but repressive upbringing. After giving birth to a child outside marriage, she transforms the demure *Ladies’ Weekly Companion* into a crusading organ for women’s rights. The male publisher is at first furious, but relents after circulation soars. **SOUND FULL:**

#78. *The Portrait of a Lady (Film Version)* (1996)

VOICE-OVER: Henry James’s *The Portrait of a Lady* features reporter Henrietta Stackpole. **SOUND FULL:**

#79. *The Active Life of Dolly of the Dailies* (1914)

VOICE-OVER: A “sob sister” was a female journalist who produced stories that would play on readers’ emotions. The sob sister label was often used in a derogatory manner. Even as far back as the silent era, the “sob sister” archetype translated well to films. **SOUND FULL:**

Torchy Blane was the prototypical woman journalist of the 1930s

#80. Torchy Blane Montage

Torchy Blane Smart Blonde - Torchy Blane Fly Away Baby - Torchy Blane Adventurous Blonde - Torchy Blane Blondes at Work - Torchy Blane Torchy Gets Her Man - Torchy Blane in Chinatown - Torchy Blane Torchy Runs for Mayor

VOICE-OVER: In the *Torchy Blane* series of low-budget films, the reporter was played by fast-talking Glenda Farrell. Many considered Torchy an energetic, attractive, tough reporter. In reality, she “resembled the general run” of woman film reporters in that “she sooner or later submitted to male authority and control” as represented by her policeman boyfriend. No matter how strong and independent female reporters were in the movies of the 1930s and 1940s, in the end, they were obliged to want what every woman in the audience had always been told to want: marriage and family. Torchy Blane, however, always put her job first. **SOUND FULL:**

Female journalists frequently have to choose between being a journalist or giving it up for the men they love

#81. *Mr. Deeds Goes to Town* (1936)

VOICE-OVER: In *Mr. Deeds Goes to Town*, Babe Bennett (played by Jean Arthur) is a Pulitzer Prize winner who pursues the story of Longfellow Deeds, a simple small-town man who has just inherited a fortune. She assumes a false identity to get close to Deeds and writes stories mocking him, only to have pangs of conscience rooted in her growing attraction to him. **SOUND FULL**

VOICE-OVER: Deeds discovers Bennett's true identity and shuns her. Eventually all is forgiven and the two become a couple.

SOUND FULL:

WINDOWS: CHAPTER THREE, SECTION THREE:

#82. *Meet John Doe* (1941)

VOICE-OVER: In *Meet John Doe*, columnist Ann Mitchell (played by Barbara Stanwyck) concocts a hoax about "John Doe", who supposedly will commit suicide to protest social conditions. Again she discovers the strength and decency of the man she is exploiting; again she repents her sins and quits her job to join him, relinquishing her position as a "professional smart aleck" for true love. **SOUND FULL.**

#83. *His Girl Friday* (1940)

VOICE-OVER: In *His Girl Friday*, Hildy (played by Rosalind Russell) is a supremely confident and talented reporter, determined to leave her job and her ex-husband and editor Walter, an outlaw journalist who also manages to be thoroughly charming. Walter stops at nothing to thwart Hildy's plans, including heaping multiple indignities upon her hapless fiancé. In the end, Hildy does not quit and she and Walter reunite in typical movie fashion. **SOUND FULL:**

#84. *Woman of the Year* (1942)

VOICE-OVER: In *Woman of the Year*, celebrated political journalist Tess Harding (played by Katharine Hepburn) marries down-to-earth sportswriter Sam Craig (played by Spencer Tracy). Harding is a model of sophistication and skilled reportage, but her single-minded devotion to work prompts Craig to leave her. Harding tries to win him back by showing herself to be a good wife, only to wreck the kitchen while fixing him breakfast. **SOUND FULL:**

WINDOWS: CHAPTER THREE, SECTION FOUR:

**Some popular female journalist characters
first appeared in the comics**

#85. *Lois Lane of the Daily Planet*

JPEGS – Lois Lane

VOICE-OVER: Superman creators Jerry Siegel and Joe Shuster infused the journalist character Lois Lane with “courage, independence, and ambition.”

SOUND FULL:

1940s Cartoons - Superman 1948 Serial – Atom Man vs. Superman 1950 Serial – Adventures of Superman 1952 –It’s a Bird, It’s a Plane, It’s Superman - Superman, the Movie 1978 - Superman Cartoons 1988 - Lois & Clark 1993-1997

#86. *The Adventures of Jane Arden* (1939)

JPEGS – Jane Arden

VOICE-OVER: Also prominent in the comics was Jane Arden, a spunky “girl reporter” who exposed criminals while dressed to the nines. She appeared in an internationally syndicated daily newspaper comic strip that ran for forty-one years from 1927 to 1968. Arden’s Sunday strip was often accompanied with paper doll dresses. SOUND FULL:

#87. Brenda Starr (1945)

JPEGS – Brenda Starr, Dale Messick, Brenda Starr Clothes

VOICE-OVER: Like Jane Arden, Brenda Starr was glamorous and had her own Sunday paper doll dresses. She was created in 1940 by Dale Messick, one of the few female cartoonists of the day and Brenda Starr became one of the most popular female journalists in comic history.

Brenda Starr Serial 1945 - Brenda Starr: Jill St. John 1976 - Brenda Starr: Brooke Shields 1989

WINDOWS: CHAPTER THREE, SECTION FIVE:

**Other women journalists first appeared
in romance novels**

#88. *Barbara Taylor Bradford’s Remember* (1993)

VOICE-OVER: In *Remember*, Nicky Wells is an investigative reporter on network TV, but her private life is a disaster. As her photojournalist friend and sometime lover described her, “she lived out her life on various battlegrounds—the battlegrounds of the wars she covered, the battlegrounds of network politics, the battleground of her damaged heart.” SOUND FULL:

#89. *Danielle Steel's Message from Nam* (1990, 1993)

VOICE-OVER: In *Danielle Steel's Message from Nam*, young and beautiful Paxton Andrews goes to report the war in Vietnam after her fiancé is killed there. Her new lover, an army captain, is killed there as well. Steel portrays Andrews as a skilled reporter who really believes that her mission in life is to inform. **SOUND FULL.**

**Pop culture often shows women journalists
sleeping with sources or with other journalists**

#90. *Thank You for Smoking* (2005)

VOICE-OVER: In *Thank You For Smoking*, Heather Holloway (played by Katie Holmes) will do anything to get a story. **SOUND FULL:**

Women also confront sexist male managers

#91. *The China Syndrome* (1979)

VOICE-OVER: In *The China Syndrome*, Kimberly Wells (played by Jane Fonda) tries to pursue hard news stories for her TV station. Her leering news director resists. **SOUND FULL:**

WINDOWS: CHAPTER THREE, SECTION SIX

**Two of popular culture's most positive images
of the woman journalist have come from television:
Mary Tyler Moore and Murphy Brown**

#92. *Mary Richards*

The Mary Tyler Moore Show (1970-1977)

Mary Richards Opening - Mary Meets Lou Grant - Mary New Job - Mary's Aunt

SOUND FULL:

#93. *Mary and Rhoda* (2000)

VOICE-OVER: Mary Richards begins as an insecure "cub" in the Minneapolis WJM-TV newsroom. By the end of the series, she has become a self-assured professional ready to move on to bigger things, as affirmed by *Mary and Rhoda*, the 2000 TV movie updating her fictional history. **SOUND FULL:**

#94. *Murphy Brown* (1988-1998)

VOICE-OVER: Murphy Brown (played by Candice Bergen) is an old-fashioned reporter with a reputation for working, drinking, smoking, and loving hard. She gives up alcohol and cigarettes in the first episode, but never lets go of the passion that has made her a role model for thousands of women. **SOUND FULL:**

Murphy Intro – Murphy Gets Job at FYI – Murphy at Presidential Press Conference – Murphy and Sox – Murphy and Senators – Murphy and Puppets

VOICE-OVER: Murphy Brown has a child outside of marriage and survives breast cancer while remaining at the top of her profession. **SOUND FULL:**

Birth and FYI Staff – Murphy and Baby – Murphy Operation – Murphy and Cancer

VOICE-OVER: The line between reality and fiction is crossed repeatedly with real newspeople moving in and out of the fictional situation comedy. In articles and TV shows, real-life newspeople constantly refer to Murphy Brown as an equal, but when Vice President Dan Quayle mentions Murphy Brown in a speech, the thin line between reality and fiction seems obliterated forever:

SOUND FULL:

Dan Quayle Sequence – With Cronkite – Dream with Celebrities – Shower and Celebrities – Kelly Green Sitcom – Miles telling Murphy she is not in a sitcom

WINDOWS: CHAPTER THREE, SECTION SEVEN:

**Women face a classic double-bind:
They are devalued as professional journalists
or depicted as negligent toward their families**

#95. *The Devil Wears Prada* (2006)

VOICE-OVER: Movies such as *The Devil Wears Prada* are similarly ambivalent. The film is set in the world of style or fashion journalism in which many women have risen to leadership positions. *Runway* magazine editor Miranda Priestly (played by Meryl Streep) is an icon of power, glamour, and acerbic wit. **SOUND FULL**

VOICE-OVER: In *The Devil Wears Prada*, the woman journalist's life outside work is once again bereft. Priestly appears in a bathrobe without makeup to reveal that her husband has asked for a divorce, for her, yet another in a series of failed marriages. **SOUND FULL:**

#96. *Sex and the City TV Series*

VOICE-OVER: The hugely popular *Sex and the City* TV series and movies also featured a female lifestyle journalist, but seemed more oriented toward “finding your man and getting him to buy you things.” **SOUND FULL:**

**In recent years, Lois Lane
has been a stronger character,
but still faces the usual dilemmas
of the pop culture female journalist**

#97. *Lois Lane – Superman, The Animated Series* (1996-2000)

SOUND FULL

#98: *Lois Lane – Smallville* (2001-2011)

VOICE-OVER: In the TV series *Smallville* about the early days of Clark Kent, Lane is a hard-driving journalist capable of beating up men and drinking them under the table. But unalloyed happiness and success remain elusive. In the finale of *Smallville*, Lane is relegated to chasing after the bomb scare of the moment for the *Daily Planet*, her planned marriage to Clark Kent forever on hold. **SOUND FULL:**

#97. *Lois Lane – Superman Returns* (2006).

VOICE-OVER: In her 21st century incarnation, Lois Lane also has demonstrated both newfound strength and typical vulnerability. **SOUND FULL:**

#97. *Lois Lane – Superman: Doomsday* (2007) **SOUND FULL:**

#99. *Lois Lane – Man of Steel* (2013)

VOICE-OVER: In *Man of Steel*, Lane (played by Amy Adams) is tough and aggressive, but still falls for Superman and still needs him to rescue her. **SOUND FULL:**

APPLE: CHAPTER THREE, SECTION TWO

**Until the 1960s, popular culture largely ignored
ethnic minority journalists,
paralleling the journalism of reality**

**When journalists of color appeared at all,
it was in films targeted at minority viewers
or else not widely seen**

#100. *Mystery in Swing* (1940)

VOICE-OVER: *Mystery in Swing* features an all-black cast in depicting a journalist's investigation of a jazz trumpeter's murder. It features an editor who would not be out of place on a major metropolitan daily. **SOUND FULL:**

#101. *The Lawless* (1949)

VOICE-OVER: In *The Lawless*, a white journalist takes over a small-town paper, but he confronts virulent racism. The female editor of the Spanish-language weekly *La Luz* forces him to take a stand, which results in a mob destroying his newspaper offices. He turns to *La Luz* and its editor (whom he now loves) to help him continue publishing. Although the white journalist is *The Lawless*'s nominal hero, the Latina editor is its conscience. The movie also depicts the news media's role in fueling racial hatred. **SOUND FULL:**

WINDOWS: CHAPTER THREE, SECTION EIGHT:

**In the 1960s, popular culture addressed
race and the news media more directly**

#102. *Black Like Me* (1964)

SOUND FULL:

VOICE-OVER: *Black Like Me* related the true-life story of John Howard Griffin, a white man who darkened his skin to pose as an African American in the Deep South and report on his experiences. James Whitmore starred as "John Finley Horton," but his makeup as a black man was not realistic. **SOUND FULL:**

#103. *Medium Cool* (1969)

VOICE-OVER: In the countercultural film *Medium Cool*, a black power activist directly addresses the camera, bitterly criticizing journalists: **SOUND FULL**

**Such anger did not carry over into
mainstream pop cultural portrayals**

#104. *The Bedford Incident* (1965)

VOICE-OVER: Hollywood's biggest African American star of the 1960s, Sidney Poitier, appears as a journalist in *The Bedford Incident*, but his race is not commented upon in the film. **SOUND FULL**

#105. *Weather Reporter Gordon "Gordy" Howard – Mary Tyler Moore Show* (1970-1977)

Howard with the Staff - Howard Mistaken for Sports Anchor - Howard and the News) - Howard Comes Back as Network Star (4:59)

VOICE-OVER: Weather reporter Gordon "Gordy" Howard (played by John Amos) was a regular on *The Mary Tyler Moore Show* before leaving WJM-TV to become a major network star. **SOUND FULL:**

#106. *The Pelican Brief* (1993)

VOICE-OVER: Journalist Gray Grantham (played by Denzel Washington) investigates the assassination of two Supreme Court justices. *The Pelican Brief* was based upon a John Grisham novel in which Grantham was white, but the change in ethnicity is barely an issue in the movie. The only exceptions are brief. **SOUND FULL:**

**Parodies of minority journalists
are sometimes scathing**

#107. *Family Guy* – *Ollie Williams*

VOICE-OVER: The long-running animated TV comedy *Family Guy* debuted in 1999. It includes a local TV news team with “Black-U-Weather” reporter Ollie Williams, who bellows one-sentence forecasts. **SOUND FULL:**

Ollie Hot Weather - *Ollie Recapping Family Guy* - *Ollie Marijuana* - *Ollie Dead Anchor*
Ollie Punches Paparazzi - *Ollie and Tricia on Newscast Family Guy*

#108. *Family Guy* – *Tricia Takanawa*

VOICE-OVER: There also is so-called “Asian reporter” Tricia Takanawa, described by the actor who voices the character as “all presentation and no substance.”

Tricia Kidnapping – *Tricia at Crime Scene* – *Tricia Fishing* – *Tricia in Rain* – *Tricia in Hurricane* – *Tricia Flu* – *Tricia Mayor Race* – *Tricia Arson*

Minority journalist stereotypes are common

#109. *Year of the Dragon* (1985)

VOICE-OVER: *The Year of the Dragon* is deadly serious in its depiction of horrific drug gang warfare in New York’s Chinatown. The film features a Chinese American TV reporter who investigates the violence. **SOUND FULL:**

VOICE-OVER: In certain respects, the reporter epitomizes the “model minority” stereotype of Asian Americans – she has worked her way to a top reporting position with a lavish apartment. Her knowledge of Mandarin and of Chinese culture helps her report on Chinatown, at least to an extent. But the character also reproduces stereotypes of Asian women as exotic objects of desire. She frequently is shown unclothed and enters into a sexual relationship with the white police detective who is her main source for news. **SOUND FULL:**

VOICE-OVER: She is also made the victim of rape, which comes in retaliation for her investigation of a mob boss. **SOUND FULL:**

But more nuanced depictions of minority journalists do appear

#110. *The Wire*: *Augustus “Gus” Haynes*

VOICE-OVER: *City Editor Augustus “Gus” Haynes* is an example. **SOUND FULL**

WINDOWS: CHAPTER THREE, SECTION NINE:

**Pop culture sometimes shows the difficulties that
minority reporters experience in white majority newsrooms
and the challenges they face to their personal identities**

#111. Livin' Large! (1991)

VOICE-OVER: *Livin' Large!* is the story of African American broadcasting student Dexter Jackson (played by Terrence "T.C." Carson). He insinuates himself into a televised hostage situation after his idol, a pompous African American reporter, is killed by the hostage-taker. Jackson parlays it into a full-fledged TV news job. He graphically demonstrates to his viewers the disparities in police response times to emergency calls in black versus white neighborhoods.

SOUND FULL:

VOICE-OVER: Under pressure from his bosses, Jackson begins to report from more of a "white" perspective—and finds himself literally turning more and more white each time he sees himself on the air or in a mirror. His station even tries to marry him to his white co-anchor to boost ratings. Finally, Jackson regains his senses (along with his original complexion). **SOUND FULL**

**Bollywood films in India have presented complex depictions
of non-white female journalists**

SOUND FULL:

#112. Lashyka (2004)

#113. No One Killed Jessica (2011)

#114. Peepli (Live) (2010)

#115. Page 3 (2005)

VOICE-OVER: These movies reflect "the rising ascendancy of the female journalist in the Indian media sphere." The films feature "university-educated middle- or upper-middle-class women with serious journalistic ambitions." More often than not, these women are consigned to "human interest journalism" as opposed to hard news, which is presented as being a more important male preserve.

For example, *Page 3* tells of a young journalist in Mumbai who grows weary of the celebrity news that she is forced to cover. The reporter transfers to the crime beat, but her exposé of child sexual exploitation results in her being fired. She returns to celebrity news for a rival paper. In associating women with "soft" and implicitly non-serious journalism and in portraying them as not achieving fulfillment, *Page 3* reproduces longstanding popular culture stereotypes. **SOUND FULL:**

**Early examples of lesbian and gay (LGBT) journalists
showed them as effeminate or “bitchy”**

#116. *Big News* (1929)

VOICE-OVER: Pop culture’s portrayals of journalists who are implicitly or explicitly lesbian or gay date back to movies like *Big News*, which featured a female newspaper society editor who dressed like a man. **SOUND FULL**

#117. *The Front Page – “Bensinger”* (1931)

VOICE-OVER: *The Front Page*’s effeminate reporter “Bensinger,” is an example of what Vito Russo in his book *The Celluloid Closet* called “the use of the ‘harmless sissy’ image to present homosexuality.”

#118. *His Girl Friday – Bensinger* (1940)

#117A. *The Front Page – Bensinger* (1974)

#119. *Laura* (1944) – *Waldo Lydecker*

VOICE-OVER: The so-called sophisticated but deadly sissy is epitomized by a “bitchy” columnist or critic, such as the murderous Waldo Lydecker played by Clifton Webb in *Laura*. **SOUND FULL:**

WINDOWS: CHAPTER THREE, SECTION TEN:

**It was not until the 1990s that LGBT journalists in movies
were accepted for their sexual orientations,
though stereotypes have persisted**

#120. *In & Out* (1997)

VOICE-OVER: Tom Selleck, an actor with a longstanding “macho” image, plays a gay entertainment reporter in the seminal film, *In & Out*. **SOUND FULL:**

#121. *Kissing Jessica Stein* (2001)

VOICE-OVER: In *Kissing Jessica Stein*, Jennifer Westfeldt plays a copy editor who has a romantic relationship with another woman, although that relationship eventually ends and it is implied that the copyeditor may renew a romance with her former male boss. **SOUND FULL:**

#122. *Capote* (2005)

#123. *Infamous* (2006)

VOICE-OVER: Perhaps the best-known depiction of a gay journalist is Philip Seymour Hoffman’s Oscar-winning turn in *Capote*, about Truman Capote’s reporting and writing of *In Cold Blood*. The film showed Capote’s simultaneous exploitation of and attraction to the convicted murderer Perry Smith—a relationship that the movie *Infamous* portrayed even more graphically. **SOUND FULL:**

#124. *The Devil Wears Prada – Nigel*

VOICE-OVER: Hollywood’s mixed image of the contemporary LGBT journalist is exemplified by *The Devil Wears Prada*. *Runway* magazine’s second-in-command is Nigel (played by Stanley Tucci), a person of substance and dignity who is very good at his work. Yet he is only a supporting character in the familiar role of the gay best friend. Nigel has no apparent romantic relationships, making him non-threatening to heterosexual sensibilities. He does transcend the most offensive portrayals of gays, which persist in many mainstream movies. **SOUND FULL:**

#125. *He’s Just Not That Into You* (2009)

VOICE-OVER: The gay journalist friends of Drew Barrymore’s character in *He’s Just Not That Into You* are flagrant stereotypes presenting, in the words of one expert, “a minstrel show of homosexuality.”

American TV programs have provided
more sensitive images of LGBT journalists
than many Hollywood movies have

#127. *Night Court: Passion Plundered*

VOICE-OVER: An episode of the situation comedy *Night Court* featured a reporter who was more worried about being “outed” as a romance novelist than as a lesbian. **SOUND FULL**

VOICE-OVER: Individual episodes of various TV programs as well as regular characters in TV series showed other LGBT journalists who were not afraid or embarrassed about their sexuality.

#128. *Queer as Folk*#129 *Dirt: Ita Missa Est* (2007)#130 *Veronica Mars*#131 *Ugly Betty*#132 *Frasier*#133 *Da Ali G Show*#134 *The L Word*

**Assimilation for most journalists in popular culture
is stubbornly elusive regardless of
their gender, race or sexual orientation**

**They are heroes who expose wrongdoing
and sardonic outsiders who ruthlessly mock
society's pieties and pretensions**

**They can succumb to cynicism or to drink
or to permanent separation from the rest of humanity**

**The struggle of being different is especially acute
for journalists who are not male, white or straight,
whether it is in popular culture or in reality**

END OF CHAPTER THREE

7:19:38

***HEROES AND SCOUNDRELS:
THE IMAGE OF THE JOURNALIST IN POPULAR CULTURE***
by Matthew C. Ehrlich and Joe Saltzman



APPLE: CHAPTER FOUR, SECTION ONE

WINDOWS: CHAPTER FOUR, SECTION ONE

**Chapter 4:
Power**

**Popular culture depicts the press as afflicting the comfortable
and comforting the afflicted**

It also depicts the press as doing the exact opposite

**The notion that the press is a uniquely potent force
to do ill or good is consistently underscored by popular culture**

#135-#136 *Deadline, U.S.A.* (1952)

**VOICE-OVER: In *Deadline, U.S.A.*, the newspaper's investigation of a mobster
endangers an elderly women's life after two of her adult children are
murdered. SOUND FULL:**

#137. *Good Night, and Good Luck: Don Hollenbeck (2005)*

In *Good Night, and Good Luck*, CBS journalist Don Hollenbeck is redbaited by the Hearst press, and when Hollenbeck asks Edward R. Murrow to defend him publicly, Murrow rejects him. SOUND FULL:

#138. *State of Play (British Series) (2003)*

VOICE-OVER: In the 2003 British TV miniseries *State of Play* (which inspired the later American movie version), a newspaper's unwillingness to share evidence with the police indirectly results in the killing of a police officer, whereas the paper's reporting drives another man to suicide. SOUND FULL:

#139. *The Hour (2011-2012)*

VOICE-OVER: In the British TV series *The Hour*, a news program's investigation of government corruption leads to a young woman's murder. SOUND FULL:

#140. *Millennium Films*

VOICE-OVER: In Stieg Larsson's *Millennium* novels from Sweden, the tabloid newspapers brand the books' protagonist Lisbeth Salander as a murderer and a Satanist. SOUND FULL:

**Journalists can resort
to whatever means are necessary
to serve the higher end
of promoting the public interest**

**In some cases, however,
journalists do clear harm to others
while serving no one else's ends but their own**

#141. *Montage of Anonymous Journalists*

SOUND FULL: *King Kong*, (1933)

#141A. *Dog Day Afternoon (1975)*

VOICE-OVER: Since the 1970s seething mobs of anonymous journalists armed with lights, cameras and microphones appear menacing and reckless and they imply that the news media have become an instrument of harassment as opposed to enlightenment. SOUND FULL:

Miami Vice – Protocol – Legal Eagles – Accused – Walker – McMartin – The Practice – Law & Order SVU – Boston Legal – Drop Dead Diva – Rake – Mad City – The Mentalist – 1600 Penn St. – Wrongfully Accused

#142. *The Right Stuff* (1983)

VOICE-OVER: *The Right Stuff* tells of the seven original U.S. astronauts who became national heroes. Unnamed reporters descend like a plague to the accompaniment of locust sound effects. The reporters fire inane queries at the astronauts and their wives at inopportune moments, block traffic, clamber over balconies, punch through screen doors, and in one darkly comic scene, besiege the hapless driver of what they believe to be a diaper delivery service used by one of the astronauts' families. **SOUND FULL:**

WINDOWS: CHAPTER FOUR, SECTION TWO

Columnists are often portrayed negatively

VOICE-OVER: Hollywood satirized and lionized fast-talking, big-city columnists based upon Walter Winchell, who had become a pop culture icon by the early 1930s. **SOUND FULL:**

#143. *Wake Up and Live* (1937) – *Walter Winchell*

#144. *Is My Face Red* (1932)

#145. *Love is a Racket* (1932)

VOICE-OVER: In *Love is a Racket*, Columnist Jimmy Russell (played by Douglas Fairbanks Jr.) is a callous newshound and ladies man always on the hunt for juicy stories and gossip. He doesn't care who he hurts. But when a tabloid story involves the woman he loves, he tries to get the story killed.

#147. *Broadway Melody of 1936* (1935)

#148. *Blessed Event* (1932)

VOICE-OVER: In *Blessed Event*, which was based upon a Broadway play of the same name, Lee Tracy plays a newspaper advertising flunky named Alvin Roberts. He becomes author of the "Spilling the Dirt" column and soon amasses twenty million readers. Far from condemning Roberts, the promotional trailer for *Blessed Event* promised moviegoers insight into the columnist's "daring" and "toughness." **SOUND FULL:**

#149. *Sweet Smell of Success* (1957)

VOICE-OVER: In *Sweet Smell of Success*, Burt Lancaster plays J.J. Hunsecker, a New York columnist with a nationwide audience and seemingly unlimited power to make or break entertainers and politicians. **SOUND FULL:**

VOICE-OVER: Behind the scenes, the columnist is a monster who bribes and bullies press agent Sidney Falco (played by Tony Curtis) into a series of foul deeds that culminate with the savage assault of Hunsecker's sister's boyfriend. **SOUND FULL.**

VOICE-OVER: In 2002, a musical version starring John Lithgow as Columnist Hunsecker came to Broadway. **SOUND FULL:**

#150. *Winchell* (1998)

VOICE-OVER: Stanley Tucci captures all of the vibrancy, the power and the insecurity of Walter Winchell in this television biography. **SOUND FULL:**

WINDOWS: CHAPTER FOUR, SECTION THREE

#151. *Louella Parsons - JPEG*

#154. *Hedda Hopper - JPEG*

VOICE-OVER: Hollywood gossip columnists Louella Parsons and Hedda Hopper were powerful and feared in the 1930s and 1940s. **SOUND FULL:**

#152. *Louella Parsons - Hollywood Hotel*

#153. *Louella Parsons - Without Reservations*

#155. *Hedda Hopper - That's Right, You're Wrong*

#156. *Hedda Hopper - I Love Lucy*

#157. *Malice in Wonderland* (1985)

VOICE-OVER: The rivalry between Parsons and Hopper is depicted in the TV movie *Malice in Wonderland* with Elizabeth Taylor as Parsons and Jane Alexander as Hopper. **SOUND FULL:**

#158. *RKO 281* (1999)

VOICE-OVER: Parsons' professional relationship with William Randolph Hearst also figured in the movie *RKO 281*, in which Hearst orders the columnist to circulate photos of stars in compromising situations to try to kill the film *Citizen Kane*. **SOUND FULL:**

#159. *The Cat's Meow* (2002)

VOICE-OVER: In *The Cat's Meow*, Parsons uses damning information about the publisher to blackmail him into giving her a lifetime contract. **SOUND FULL:**

#160. *Harry Potter - Rita Skeeter*

VOICE-OVER: Harry Potter's witch journalist Rita Skeeter is Parsons and Hopper's spiritual descendent. **SOUND FULL:**

**Editors and reporters are villains
when they do not serve the greater good**

**They regularly pay the price or
repent by trying to do the right thing**

#161. *Five Star Final* (1931) SOUND FULL:

#162. *Scandal Sheet* (1952)

VOICE-OVER: In *Scandal Sheet*, the editor, played by Broderick Crawford, commits murder and then orders his staff to play up the killing in the paper. The editor, finally trapped in his office, is shot dead by the police. SOUND FULL:

#163. *Ace in the Hole* (1951)

VOICE-OVER: In *Ace in the Hole*, Kirk Douglas's newspaper reporter allows a trapped man to die in a cave for the sake of a scoop. He is fatally stabbed by the trapped man's wife with whom the reporter has been sleeping. Before he succumbs to his wound, the guilt-stricken Tatum manages to return to the newsroom and confront his editor one last time. SOUND FULL:

WINDOWS: CHAPTER FOUR, SECTION FOUR

#164. *Mad City* (1997)

VOICE-OVER: Dustin Hoffman's TV reporter in *Mad City* parlays a hostage situation into a media circus with fatal consequences. SOUND FULL:

#165. *Absence of Malice* (1981)

VOICE-OVER: In *Absence of Malice*, Reporter Megan Carter (played by Sally Field) writes a story revealing that a devoutly Catholic schoolteacher has had an abortion. When the woman subsequently kills herself, her best friend Michael Gallagher physically attacks and berates Carter: SOUND FULL:

VOICE-OVER: After she has been publicly humiliated and apparently fired, she apologizes to Michael Gallagher on behalf of her profession. SOUND FULL

**Too much journalism is mere stenography
with reporters parroting what those in power
have told them or permitted them to hear**

Efforts to "spin" or bully the press often appear

**Female journalists who become personally involved
with a male source in or near government are commonplace**

#166. *Washington Story* (1952)

VOICE-OVER: In *Washington Story*, Magazine reporter Alice Kingsley (played by Patricia Neal) targets a congressman for a series of negative articles. SOUND FULL:

#167. *Political Animals* (2012)

VOICE-OVER: In the TV miniseries *Political Animals*, a newspaper reporter becomes the favored press contact for the U.S. secretary of state, who is planning a White House run against the incumbent president. **SOUND FULL**

VOICE-OVER: The reporter not only sleeps with her editor, but also simultaneously enters into a sexual liaison with the secretary of state's son, who provides her with information aimed at thwarting his mother's presidential bid. **SOUND FULL:**

WINDOWS: CHAPTER FOUR, SECTION FIVE**#168. *House of Cards* (both British and American versions)**

VOICE-OVER: Female reporters exchange sex for stories in the British and American versions of *House of Cards*.

In the American version that premiered in 2013, twenty-something reporter Zoe Barnes (played by Kate Mara) dons a cleavage-baring top and appears unannounced late at night at the home of U.S. Representative Frank Underwood. In short order, she starts a sexual relationship with Underwood in return for news exclusives, which apparently is routine in the world of Washington journalism that the series depicts. **SOUND FULL:**

VOICE-OVER: In the original 1990 British version, reporter Mattie Storin (played by Susannah Harker) begins an affair with Conservative Party whip Francis Urquhart (played by Ian Richardson). **SOUND FULL:**

VOICE-OVER: Urquhart aspires to become prime minister by any evil means necessary, and he steers the reporter into writing stories that damage his political rivals, all the while deftly avoiding any public association with those stories. **SOUND FULL:**

VOICE-OVER: When Reporter Storin learns the truth about Urquhart – Including that he has committed murder – she pays the ultimate price. So does her American counterpart, Zoe Barnes. **SOUND FULL:**

APPLE: CHAPTER FOUR, SECTION TWO

**Politically motivated violence against the Fourth Estate
appears with some regularity in popular culture**

#169. Mr. Smith Goes to Washington (1939)

VOICE-OVER: In the 1939 Hollywood classic *Mr. Smith Goes to Washington*, freshman Senator Jefferson Smith discovers that his idol, Senator Joseph Paine is beholden to political boss Jim Taylor who is using Paine's influence to push through a graft-ridden dam project. **SOUND FULL:**

VOICE-OVER: To avoid exposure, the political boss manipulates the press into writing stories that make it look as though Smith is the one guilty of graft, thus turning "Taylor-made" public opinion against the young senator. **SOUND FULL:**

VOICE-OVER: Smith's loyal and loving aide Clarissa Saunders arranges for a boys' handmade newspaper in Smith's hometown to print the truth. Taylor promptly responds with violence. **SOUND FULL**

Conspiracy-minded films and TV shows in the 1970s depicted government plots against the press

#170. The Parallax View (1974)

VOICE-OVER: In *The Parallax View*, Warren Beatty plays scruffy, vaguely countercultural reporter Joe Frady who begins investigating a series of political assassinations after his former girlfriend and fellow journalist dies under mysterious circumstances (she had told Frady that she feared that she was being targeted for elimination after she witnessed one of the assassinations). **SOUND FULL:**

VOICE-OVER: Frady's skeptical editor also is murdered, and finally Frady himself is shot and killed as well. **SOUND FULL:**

WINDOWS: CHAPTER FOUR, SECTION SIX

Popular culture shows sophisticated
public relations efforts
to deflect attention from government wrongdoing,
including homicide

#171. Scandal (2012-) *Gideon Wallace*

VOICE-OVER: When a former chief of staff to the vice president murders Reporter Gideon Wallace who has been digging up dirt about the presidential administration, the administration's crisis management team covers up the deed. **SOUND FULL**

#172. *Wag the Dog* (1997)

VOICE-OVER: Spin doctor Conrad Brean (played by Robert De Niro) concocts an entire overseas war (complete with computer-generated imagery) to redirect the press's attention away from a presidential sex scandal. SOUND FULL

VOICE-OVER: When an egotistical Hollywood producer threatens to expose the scheme so that he can claim professional credit for it, Brean has him liquidated. SOUND FULL:

**Alongside journalists as sleazy opportunists,
hapless victims and brainless stooges
are images of journalists as courageous professionals
who stand up to government pressure**

**They guard the confidentiality of sources
who trust them enough to give them valuable information
that uncovers corruption**

**They risk jail and even their lives
in the cause of truth and justice**

#174. *Word of Honor* (1981)

VOICE-OVER: In *Word of Honor*, *Daily Tribune* Reporter Mike McNeill (played by Karl Malden) refuses to unmask a source and sparks a national controversy that almost ruins his life. His publisher and family do not support his stand, and police confiscate his notes and incarcerate him. The dilemma is finally resolved when McNeill's source agrees to testify. SOUND FULL:

#175. *Nothing but the Truth* (2008)

VOICE-OVER: In *Nothing But the Truth*, Journalist Rachel Armstrong (played by Kate Beckinsale) blows a CIA agent's cover and will not divulge who gave her the story. SOUND FULL:

VOICE-OVER: She goes to jail (where she is savagely beaten by a fellow inmate), loses her husband, and costs her newspaper a fortune. After she is finally released, the federal prosecutor has her arrested for obstruction of justice, and she promptly returns to prison. SOUND FULL:

#173. *The Mary Tyler Moore Show: Will May Richards Go to Jail?*

VOICE-OVER: In *The Mary Tyler Moore Show*, TV news producer Mary Richards refuses to reveal a news source and consequently spends a night in jail. In subsequent years, similar episodes have been featured by a host of other TV series ranging from courtroom dramas to family-oriented shows and situation comedies. **SOUND FULL:**

#173A. *Murphy Brown: Subpoena Envy*

VOICE-OVER: Unlike Mary Richards, Murphy Brown and the FYI staff are ecstatic that she is being subpoenaed to give up her anonymous source and go to jail in service of the First Amendment. **SOUND FULL:**

**Lofty pronouncements about
journalism's appointed mission
have appeared frequently over the years**

#175A. *Big Town* radio program (1937-1952)

#176. *Deadline U.S.A.* (1952)

#177. *All the President's Men* (1976)

#178. *Good Night, and Good Luck* (2005)

WINDOWS: CHAPTER FOUR, SECTION SEVEN

#179. *State of Play (British Series)* (2003)

VOICE-OVER: Journalists stand up to the powers that be no matter the cost to themselves. Reporter Cal McAffrey in the British *State of Play* reveals that a member of Parliament is responsible for the death of a young woman, no matter that the man is his best friend and that the exposé will forever alienate the woman whom McAffrey loves. **SOUND FULL:**

**When it comes to paying for journalism,
a state-subsidized media system is viewed
as a potential means of oppression
and even totalitarianism**

#180. *V for Vendetta* (2006)

VOICE-OVER: *V for Vendetta* depicts a dystopian Great Britain that has fallen under a fascist dictatorship. In the comics, control is imposed by a state-run radio service known as the “Voice of Fate.” In the movie, the xenophobic Lewis Prothero (played by Roger Allam) performs the same function through the state TV network. **SOUND FULL:**

VOICE-OVER: It is only when the mysterious mask-wearing “V” (played by Hugo Weaving) seizes control of the network that the people can hear a liberating message: **SOUND FULL:**

VOICE-OVER: In the end, the people rise up against the fascist regime, as is symbolized by the fiery demolition of the Houses of Parliament. **SOUND FULL:**

**Pop culture has a soft spot for the
editor-owner of the small-town paper**

#181. *Mr. Smith Goes to Washington* (1939)

VOICE-OVER: Pop culture has lionized the small-town newspaper editor as a one-man band who sells the ads, writes the stories, prints the paper, and then distributes it too. In *Mr. Smith Goes to Washington*, Senator Smith’s late editor father, is one such hero: **SOUND FULL:**

**But private ownership can also have
a pernicious effect on journalism**

**Media owners and conglomerates
who represent “rapacious capitalism” are
typically portrayed negatively**

#182. *Citizen Kane* – Charles Foster Kane (1941)

VOICE-OVER: Arguably the most famous media owner in pop culture history is the Hearst-like publisher Charles Foster Kane in Orson Welles’s *Citizen Kane*. The young Kane shows the energetic and ambitious side, as he vows to use his paper for good: **SOUND FULL:**

VOICE-OVER: The aging Kane shows the corrupt side, as his media empire abandons muckraking in favor of promoting Kane’s political ambitions. **SOUND FULL:**

#184 *Meet John Doe* (1941): *D.B. Norton*

VOICE-OVER: In Frank Capra's *Meet John Doe*, is even more venal. D.B. Norton (played by Edward Arnold) is one of the most venal publishers in popular culture history. He acquires the *Bulletin* newspaper resulting in mass layoffs. Columnist Ann Mitchell (played by Barbara Stanwyck) fabricates aggrieved everyman "John Doe" for her column as a ploy to save her job, and she convinces the paper to hire an ex-baseball player to play the part and boost circulation. The John Doe movement sweeps the nation, promoting neighborliness and self-sufficiency. However, Norton seeks to exploit the movement to create a fascist America under his rule. **SOUND FULL:**

WINDOWS: CHAPTER FOUR, SECTION EIGHT

**Conspiracy-themed works cast suspicions
on corporate and political control of the media**

#185. *Network* (1976)

VOICE-OVER: The 1976 film, *Network*, may be the best-known expression of such fears. **SOUND FULL:**

VOICE-OVER: In the film written by Paddy Chayefsky, TV programming head Diana Christensen (played by Faye Dunaway) takes over her network's news division and raises its ratings through the angry declamations of "The Mad Prophet of the Airwaves," anchor Howard Beale (played by Peter Finch). When Beale uses his on-air pulpit to rally national support against a lucrative corporate deal with the Arabs, the boss of the network's parent corporation, Arthur Jensen (played by Ned Beatty), demands that Beale get into line or else. **SOUND FULL:**

#186. *Tomorrow Never Dies* (1997)

VOICE-OVER: In the 1997 James Bond film *Tomorrow Never Dies* multi-billionaire mogul Elliot Carver (played by Jonathan Pryce) adores calamity, much of which he and his media empire create themselves. **SOUND FULL:**

VOICE-OVER: The mogul launches an elaborately nefarious scheme to control the planet through an exclusive worldwide flow of information. He finally is stopped by Agent 007 with the aid of a giant drill. **SOUND FULL:**

#187. *The Insider* (1999)

VOICE-OVER: *The Insider* relates a true-life story about the CBS news program *60 Minutes*' attempt to broadcast an explosive interview with the former tobacco executive Jeffrey Wigand, who revealed that the tobacco industry had increased nicotine levels in cigarettes even as industry representatives testified to Congress that nicotine was not addictive. CBS producer Lowell Bergman (played by Al Pacino) clashes with journalist Mike Wallace (played by Christopher Plummer) and *60 Minutes* head Don Hewitt (played by Philip Baker Hall). Bergman has managed after long effort to persuade the whistleblower Wigand to appear on the program, but CBS executives fear that the broadcast will invite a massive tobacco lawsuit that could derail a planned merger between CBS and Westinghouse. To Bergman's shock and dismay, Hewitt and Wallace agree to postpone the broadcast. Bergman is the film's journalistic conscience. **SOUND FULL:**

VOICE-OVER: Bergman does act after the network kills the interview: He leaks the Wigand story and CBS's suppression of it to rival news organizations, embarrassing *60 Minutes* into finally airing it in its entirety. **SOUND FULL:**

WINDOWS: CHAPTER FOUR, SECTION NINE

#189. *Boss* (2012)

VOICE-OVER: Owner interference with the news continued as a theme in popular culture works of the twenty-first century. In the TV series *Boss*, a newspaper publisher orders the paper's editor to stop editorializing against top advertisers. **SOUND FULL:**

#190. *The Newsroom* (2012): *Leona Lansing*

VOICE-OVER: The chief of a media conglomeration (played by Jane Fonda) orders the head of her TV news division to squelch an outspoken anchor in the first season of the HBO series *The Newsroom*. **SOUND FULL:**

**Journalism's dilemma always has been
reconciling private ownership
with public responsibility**

**Even press triumphs often have
a bittersweet tinge to the endings:
a sense that the forces of greed
will have the last laugh**

#191. *Deadline U.S.A.* (1952)

VOICE-OVER: In *Deadline U.S.A.*, the crusading paper is sold to a tabloid and put out of business, with the final image being the light at the top of the newspaper building going dark for good.

#192. *Good Night, and Good Luck* (2005)

VOICE-OVER: In *Good Night, and Good Luck*, Edward R. Murrow's beloved news program, *See It Now* loses its prime time slot. **SOUND FULL:**

#193. *The Insider* (1999)

VOICE-OVER: At the end of *The Insider* after the Wigand interview finally has aired, Mike Wallace questions Lowell Bergman's decision to leave CBS.

WINDOWS: CHAPTER FOUR, SECTION TEN

**There are clear limits to journalism's power:
Journalists' exposes fix things only momentarily
Reporters go on to other stories and the corruption goes on**

#194. *Deadline U.S.A.* (1952)

VOICE-OVER: The Editor cannot save his newspaper

#195. *Good Night, and Good Luck* (2005)

VOICE-OVER: Edward R. Murrow can do nothing to save his news program

#196-197. *Lou Grant* (1977-1982)

VOICE-OVER: City Editor Lou Grant and his staff have no power to stop the potential sale and loss of independence of their paper. **SOUND FULL:**

#198. *Absence of Malice* (1981)

VOICE-OVER: Megan Carter cannot keep herself or her newspaper from being disgraced. **SOUND FULL:**

**Still, popular culture
keeps showing
the press uncovering
and correcting evil.**

#201. *Newspaper Presses – The Power of the Press* (1928)

SOUND FULL:

#203. *Call Northside 777* (1948)

VOICE-OVER: Innocent men are saved from death row

#204. *True Crime* (1999)

#205. *Deadline* (2000-01)

#206. *Lou Grant Exposes*

VOICE-OVER: The government takes prompt action after a baby-selling racket, a dog-fighting ring, and a toxic waste dump are exposed in TV's *Lou Grant*. Evil is regularly uncovered and corrected.

**Often there is nostalgia
for an idealized past**

#207. State of Play (2009) – Closing Credits

**Popular culture sustains inspirational myths with
journalism serving as a responsible watchdog
of power in partnership with the public**

**This keeps alive the idea that the press
is the “essential nurturer of an informed citizenry”**

**By venerating journalism for using its power well
and vilifying it for using that power badly
popular culture offers visions
in which a free press and a free people
cannot be separated**

**END OF CHAPTER FOUR
7:01:58**

Heroes and Scoundrels:
The Image of the Journalist in Popular Culture
By Matthew C. Ehrlich and Joe Saltzman



APPLE: CHAPTER FIVE, SECTION ONE

WINDOWS: CHAPTER FIVE, SECTION ONE

**Chapter 5:
Image**

**Journalism's relationship to the visual image
is a source of both fascination and apprehension
made even more acute in an era of digital media,
televised politics and globalization**

**Photojournalists and TV journalists
promote accuracy and fairness,
document wrongdoing and evil
and push citizens toward empathy and justice**

OR

**They represent the worst fears
concerning the visual media:
an oppressive force that lends itself to
fabrication, trivialization and dehumanization**

Before World War II, popular culture depicted newsreel shooters as heroes who risked their lives to bring images of news and information to the public, but who were also ruthless, unethical and corrupt

#208. Too Hot to Handle (1938)

VOICE-OVER: In *Too Hot to Handle*, Clark Gable plays newsreel photographer Chris Hunter, who uses firecrackers and toy airplanes to fake footage of the bombing of Shanghai. SOUND FULL:

VOICE-OVER: Hunter also unhesitatingly climbs onto the wing of a flying airplane to shoot film of a burning ship just before it explodes, and he manages to save his girlfriend's brother from death in the South American jungle. SOUND FULL:

Photojournalists who shot still images were depicted negatively—but still led exciting lives

#209. Picture Snatcher (1933)

VOICE-OVER: James Cagney's ex-convict "picture snatcher" tries to find images of those unfortunate enough to make the news. SOUND FULL:

VOICE-OVER: In *Picture Snatcher*, James Cagney sneaks a camera under his pants leg to photograph an execution, mimicking the true-life feat of a New York tabloid photographer who had captured a woman's death in the electric chair. SOUND FULL:

By the 1950s, a new negative image had emerged of egocentric, narrow-focused loners with an exaggerated sense of importance about their profession

#210. Rear Window (1954)

VOICE-OVER: In Alfred Hitchcock's *Rear Window*, the injured and wheelchair-bound Jeff Jefferies (played by James Stewart) insists that few people could cope with the hardships that he faces in his assignments around the world: SOUND FULL:

VOICE-OVER: Jefferies passes the time by peeking at his neighbors with his telephoto lens, consistent not only with the idea of photojournalists as being unethical, but also with broader fears about cameras being used to spy on others. Photojournalist Jefferies notices a suspicious neighbor and believes the man murdered his wife. Jefferies' girlfriend sneaks into the man's apartment looking for evidence while Jefferies fights for his life when the murderer goes to his apartment to silence him for good. SOUND FULL:

**Cocky, debonair, woman-conquering
Robert Capa-inspired photojournalists
are daring and dashing
but often damaged or doomed**

#211. Robert Capa - JPEGs

VOICE-OVER: Robert Capa was one of the most honored photojournalists of his time, credited with redefining wartime journalism: “If your photographs aren’t good enough,” he said, “you’re not close enough.” Capa covered five wars before documenting most of World War II. He was killed stepping on a landmine in Indochina in 1954.

#212. Man with a Camera

VOICE-OVER: In the TV series, *Man with a Camera*, Charles Bronson plays a globe-trotting journalist who sees the world through his camera while solving one mystery after another. **SOUND FULL:**

#213. West Wing “Gaza”

In an episode of *The West Wing*, a handsome Irish photojournalist gets romantically involved with a female presidential aide while showing her the difficulties experienced by Gaza residents. SOUND FULL:

#214. Barbara Taylor Bradford’s Remember (1993)

VOICE-OVER: In Barbara Taylor Bradford’s *Remember*, Photojournalist Cleeland “Clee” Donovan idolizes Robert Capa as “the single most important influence in his life.” Donovan lives up to that legacy not only through “the powerful images on film for which he was famous,” but also through his being devastatingly attractive to women, especially the novel’s protagonist, television reporter Nicky Wells. **SOUND FULL:**

WINDOWS: CHAPTER FIVE, SECTION TWO

**Hollywood focuses on the turmoil
of photojournalists who embrace conflict,
who are obsessed with getting a career-defining shot,
or who suffer from the emotional toll
of seeing dreadful things through the viewfinder**

#215. *Under Fire* (1983)

VOICE-OVER: In *Under Fire*, Photojournalist Russell Price (played by Nick Nolte) lands in Nicaragua during the 1979 revolution. He and his fellow reporter and sometime lover Claire Stryder (played by Joanna Cassidy) are taken by Sandinista rebels to their leader "Rafael," who turns out to have been killed. The rebels want Price to stage a photo, making it seem as though Rafael is still alive in order to inspire their followers. **SOUND FULL:**

VOICE-OVER: The faked photo turns the tide in favor of the Sandinistas, even as Price is shocked to learn that other pictures that he has taken are being used by the Somoza government to target rebels for elimination. **SOUND FULL:**

#216. *Salvador* (1986)

VOICE-OVER: In Oliver Stone's *Salvador*, Richard Boyle (played by James Woods) takes the old image of the unkempt photojournalist to an entirely new level. **SOUND FULL:**

VOICE-OVER: Abandoned by his wife and child, Boyle heads to El Salvador in search of good times, only to be plunged into a brutal civil war and radicalized by American complicity with the bloodshed. Along the way, he meets fellow photojournalist John Cassady (played by John Savage), who represents another instance of Capa worship. **SOUND FULL:**

#217. *The Bang Bang Club* (2010)

VOICE-OVER: Photojournalists also pay the ultimate price in *The Bang Bang Club*. The film relates the true story of four photographers who covered the final violent years of apartheid in South Africa. **SOUND FULL:**

VOICE-OVER: Greg Marinovich (played by Ryan Phillippe) wins a Pulitzer Prize for a photo of a man being hacked and burned alive; Kevin Carter (played by Taylor Kitsch) wins a Pulitzer for a picture of a starving child apparently being stalked by a vulture. The men alternate between celebrating their professional exploits with booze, drugs, and sex, and brooding over their complicity with the horrors they record.

VOICE-OVER: Carter is particularly troubled by pointed questions over why he had not done more to help the starving child that he photographed. **SOUND FULL:**

VOICE-OVER: After fellow photographer Ken Oosterbroek is killed on the job, Carter leaves a suicide note and asphyxiates himself. **SOUND FULL:**

Popular culture depicts many
women news photographers
in male-dominated photojournalism

#218. *Margaret Bourke-White* (1989)

VOICE-OVER: As is usual in portrayals of female journalists, home versus work is a constant concern. In the TV movie *Margaret Bourke-White*, Farrah Fawcett plays the celebrated photojournalist. She has achieved distinction for her work that includes photos of Nazi death camps, but her marriage to novelist Erskine Caldwell is less successful, as he protests how she continually puts her work ahead of all else. **SOUND FULL:**

#219. *Violets are Blue* (1985)

VOICE-OVER: Another globetrotting photojournalist (played by Sissy Spacek) returns to her hometown for the first time in years in the film *Violets Are Blue*. She begins an affair with her old boyfriend, who is now married. The romance ends, and the photojournalist leaves town once more after trying to explain herself to her father. **SOUND FULL:**

WINDOWS: CHAPTER FIVE, SECTION THREE

**Stereotypes persist of news photographers
as scummy lowlifes**

#221. *La Dolce Vita* (1960)

VOICE-OVER: The Federico Fellini film *La Dolce Vita* christened the term “paparazzo” through the name of a tabloid photographer character, and scores of novels, movies, and television episodes since then have graphically portrayed the excesses of such types. **SOUND FULL:**

VOICE-OVER: When a man kills himself and his children, the paparazzi wait for his wife to return. She has no idea why they are shooting her picture. **SOUND FULL:**

#222. *The Public Eye* (1992)

VOICE-OVER: In the film *The Public Eye*, news photographers are labeled “shutterbugs” and treated like immoral voyeurs. **SOUND FULL:**

#220 *Lou Grant: Animal* (1977-1982)

VOICE-OVER: The hairy, hippie-like character “Animal” on the *Lou Grant* TV series raised the ire of photojournalists, never mind that he was a competent professional. **SOUND FULL:**

#223. *The Naked Truth* (1995-98)

VOICE-OVER: The TV series *The Naked Truth* focuses on a onetime Pulitzer Prize nominee Nora Wilde (played by Téa Leoni) who suffers a reversal of fortune and ends up taking pictures for a sleazy tabloid. **SOUND FULL:**

#223A. *Dirt* (2007-08)

VOICE-OVER: The TV Series, *Dirt* features a schizophrenic paparazzo who is lost in delusions about a dead actress and a cat. **SOUND FULL:**

#224. *Paparazzi* (2004)

VOICE-OVER: The movie *Paparazzi* is particularly scathing, as photographers set out to ruin a movie star and his family. After the film star's wife and child are critically injured in a paparazzi-triggered auto accident, the star takes his revenge. **SOUND FULL:**

WINDOWS: CHAPTER FIVE, SECTION FOUR

Television journalists
have been a regular source of ridicule

Before TV, radio journalists were
a source of skepticism if not derision

#225. *Behind the Headlines* (1937)

VOICE-OVER: In *Behind the Headlines*, newspaper reporters try to steal the microphone of the radio news protagonist, and the papers threaten to drop ads for radio programs unless the radio reporter is fired. **SOUND FULL:**

#226. *Two Against the World* (1936)

VOICE-OVER: *Two Against the World*, a remake of *Five Star Final*, turns the venal newspaper publisher into a villainous radio station owner, a precursor to tales of evil TV barons in the years to come. The radio station's reckless broadcasting results in the suicides of a mother and father prompting a Federal Communications Commission investigation. **SOUND FULL:**

By the late 1950s, films about radio were
largely supplanted by those about television

#227. *A Face in the Crowd* (1957)

VOICE-OVER: In *A Face in the Crowd*, a charismatic folk-singing radio personality (played by Andy Griffith) becomes a megalomaniacal TV star and a despotic political kingmaker. **SOUND FULL:**

VOICE-OVER: Even the radio reporter (played by Patricia Neal) who discovers him and falls under his spell, is powerless to stop him until finally finding the courage to expose him at the end of the film. **SOUND FULL:**

A TV news videographer in a late 1960s film
examined TV's desensitizing role in American life

#228. *Medium Cool* (1969)

VOICE-OVER: In *Medium Cool*, the videographer (played by Robert Forster) is obsessed with his work to the point of callousness. **SOUND FULL.**

NEW VOICE-OVER: At the end of the film, the videographer suffers a terrible car wreck of his own. A passing car slows just long enough to allow a passenger to snap a photo of the wreck before driving by.

As protestors are heard chanting “the whole world is watching,” the movie’s writer-director Haskell Wexler, is seen filming the whole scene.

APPLE: CHAPTER FIVE, SECTION TWO

**Common images of the TV journalist
crystallized in the 1970s**

Familiar types emerged:

The male anchor who is lost without his teleprompter

**The female reporter who gets by on looks and
sometimes sex as opposed to brains**

**The veteran journalist, mostly male, who bemoans
how the legacy of Edward R. Murrow is dying**

**The unscrupulous producers, news directors and managers
who will do anything for ratings**

#228A – *Broadcast News* – Students

VOICE-OVER: In *Broadcast News*, three students display individual traits that will serve them well as a network anchor, news reporter, and news producer. **SOUND FULL:**

WINDOWS: CHAPTER FIVE, SECTION FIVE

#229. *The Mary Tyler Moore Show* (1970-77) – *Ted Baxter*

VOICE-OVER: Television itself established the model for the dimwitted anchor with Ted Baxter in *The Mary Tyler Moore Show*. As played by Ted Knight, Ted Baxter was lovable but hopelessly incompetent on camera:

Baxter Spelling Errors. Baxter Mispronounced Words. Baxter Spelling Errors. Mary-Ted and News Bulletin. Baxter wins Award. Baxter and Cronkite. Survives Final Show.

#230. *Anchorman* (2004) – *Ron Burgundy*

VOICE-OVER: Will Ferrell paid homage to Baxter-like buffoons as the spectacularly coiffed Ron Burgundy in *Anchorman*, a man who reads anything the teleprompter says, regardless of mistakes in punctuation. **SOUND FULL:**

**Making fun of broadcast
Anchors and reporter
Became commonplace**

#231. *The Simpsons* (1989-) – *Kent Brockman*

SOUND FULL:

Courtroom – Arson – Heat Wave, With Bart, Young Reporter, Swearing on TV. With Rachel Madow.

#232. *Family Guy* (1999-) - *Tom Tucker*

Crime Wave. Personal Message. Weather. Mayoral Race. Nielsen Family. Goes Hollywood. New Anchor. Old Clips.

#235. *Saturday Night Live's Weekend Update* –

Chevy Chase, Jane Curtin, Dan Akyrod, Dennis Miller, Kevin Nealon, Norm Macdonald, Colin Quinn, Jimmy Fallon and Tina Fey, Tina Fey and Amy Poehler, Amy Poehler and Seth Meyers, Seth Meyers, Seth Meyers and Cecily Strong. Cecily Strong and Colin Jost, Colin Jost and Michael Che – Montage of Weekend Update Anchors – Jane Curtin today and blondes on Fox News.

#233. *The Daily Show with Jon Stewart*

#234. *The Colbert Report*

WINDOWS: CHAPTER FIVE, SECTION SIX

#236. *WRKP of Cincinnati* – *Radio News Director Les Nessman (Richard Sanders) of WKRP*

First Appearance. Newscast. Award. Turkeys Falling.

#237. *Sesame Street* (1971-) *News Flash – Kermit the Frog.*

VOICE-OVER: Even the venerable children's series *Sesame Street* poked gentle fun at broadcast journalists through its "News Flash" segments that frequently aired during the 1970s and 1980s. They featured a beleaguered Kermit the Frog reporting live from the scenes of nursery rhymes. **SOUND FULL:**

#238. *Network* (1976)

VOICE-OVER: The film *Network* condemns television through the relationship between veteran news executive Max Schumacher (played by William Holden) and programming chief Diana Christensen (played by Faye Dunaway). **SOUND FULL:**

VOICE-OVER: Max Schumacher is besotted by the beautiful Christensen and briefly leaves his wife to be with her. Finally, Schumacher sees the light and leaves her. **SOUND FULL:**

VOICE-OVER: It is Christensen who puts Howard Beale (played by Peter Finch) in prime time and exults in his success. **SOUND FULL:**

VOICE-OVER: Both Max Schumacher and Howard Beale are of the Edward R. Murrow generation, and just as Murrow decried how TV's capacity to "illuminate" and "inspire" was being frittered away (as dramatized by the TV movie *Murrow and Good Night, and Good Luck*), so too do other veteran male journalists lament what television news has become. **SOUND FULL:**

#239 *Murrow* (1986)

#241. *The Insider* (1999)

#242. *Wrong Is Right* (1982)

#243. *The Newsroom* (2012-)

WINDOWS: CHAPTER FIVE, SECTION SEVEN

**Younger women are regularly made to represent
"television incarnate" - the main attraction of the circus**

#244. *To Die For* (1995)

VOICE-OVER: In *To Die For*, there is no Max Schumacher-type on hand—only a sleazy TV executive (played by George Segal) who intones platitudes about the television journalist while leering at Suzanne and feeling her up under the table. **SOUND FULL:**

VOICE-OVER: The film *To Die For* was based on Joyce Maynard's novel of the same name and was inspired by the true-life case of Pamela Smart, a twenty-two-year-old television wannabe who used sex to lure a teenage boy into murdering her husband. In the movie, Suzanne Stone (played by Nichole Kidman) is just as desperate to be on the air. **SOUND FULL:**

VOICE-OVER: Trying to advance her career beyond her lowly job as a weatherperson on a local cable outlet, Suzanne starts a documentary about a sad-sack group of local teens, seduces one of them, and then manipulates him into killing her husband. **SOUND FULL:**

VOICE OVER: When it appears as though Suzanne will get away with her evil deed, her late husband's parents call on the Mafia to eliminate her. **SOUND FULL.**

#245. *Broadcast News* (1987)

VOICE-OVER: In contrast with *To Die For*, *Broadcast News* features two conscientious news professionals, one male and one female. Both, though, are forced to adjust to the changing demands of TV journalism. Jane Craig (played by Holly Hunter) is a ferociously hard-working producer in a network Washington news bureau. Her best friend is Aaron Altman (played by Albert Brooks), a talented reporter in the bureau who is secretly in love with her. **SOUND FULL:**

VOICE-OVER: They both are disconcerted by the arrival of Tom Grunick [GRUHnick] (played by William Hurt), who comes to the bureau from local TV sports and who freely admits that he knows nothing about news. **SOUND FULL:**

VOICE-OVER: Jane is appalled by his ignorance and the apparent decline in network news standards that he represents, while she is also powerfully attracted to his charm and good looks. Aaron is also appalled by Tom while envying his grace on camera and hold on Jane. Yet Jane has a unique professional rapport with Tom, as is shown when he anchors live news coverage of a Libyan attack on an American military base. As producer, Jane tells Tom exactly what to do and say through a microphone connected to his earpiece. **SOUND FULL**

VOICE-OVER: The romantic triangle in *Broadcast News* points to a clash in values. **SOUND FULL:**

VOICE-OVER: Complicating matters is a network cutback that terminates several employees but results in promotions for Jane and Tom. Aaron quits the network in disgust. **SOUND FULL:**

VOICE-OVER: Aaron effectively sabotages Jane and Tom's romantic relationship by revealing to her that Tom faked part of a story. For his part, Tom is unrepentant. **SOUND FULL:**

VOICE-OVER: At the end of *Broadcast News* (which flashes ahead seven years from the main events of the film), Tom is named nightly news anchor and Jane agrees to become his managing editor, ethical concerns apparently forgotten. Although it represents another significant promotion for Jane, it appears that Aaron's fears have come true: She has made her pact with the devil. **SOUND FULL:**

WINDOWS: CHAPTER FIVE, SECTION EIGHT

**TV itself helped originate positive portrayals of
principled television journalists**

VOICE-OVER: Both *The Mary Tyler Moore Show* and *Murphy Brown* star female characters who were very good at their jobs. *The Mary Tyler Moore Show* also features the upstanding news director Lou Grant (played by Ed Asner) and news writer Murray Slaughter (played by Gavin MacLeod). **SOUND FULL:**
#246 *Mary Tyler Moore* – *Mary Richards, Lou Grant and Murray Slaughter.*
Lou Grant - *Ted and Prayer, Happy News, Program Manager*
Murray Slaughter –*Murray and Ted’s Salary. Murray Takes a Stand. Old Clips. Award Speech.*

#247. *Murphy Brown and FYI staff*

SOUND FULL: FYI Broadcast

VOICE-OVER: *Murphy Brown* takes characters that could have represented stock caricatures and makes them richer and more multidimensional.

Miles Silverberg becomes the first image of the young television producer handling much more experienced and talented journalists on the FYI TV Newsmagazine show. **SOUND FULL:**

Miles Silverberg (1988-1996) – Meets Murphy, Murphy Sees Miles’ Weiner, With Murphy, Leaves.

VOICE-OVER: **Corky Sherwood (played by Faith Ford), the silly, young and beautiful female cub reporter becomes a capable journalist. SOUND FULL:**

Corky Sherwood (1988-1998) – Miss America, Old Clips, Stealing Murphy’s story, Corky on Murphy

Investigative Reporter Frank Fontana (played by Joe Regalbuto) shows the vulnerable side of the heroic journalist. SOUND FULL:

Frank Fontana (1988-1998)– Frank on the Ledge, As Hero, Faces Death, Wins Award

VOICE-OVER: **Anchor Jim Dial (played by Charles Kimbrough) turns out to be the antithesis of the bumbling Ted Baxter stereotype. SOUND FULL:**

Jim Dial – (1988-1998) – Jim and Tattler, Cronkite on Dial, Journalists as Actors, Dream and Resignation, With Wallace, FYI Last Show.

WINDOWS: CHAPTER FIVE, SECTION NINE

#248. *News at Eleven* (1986)

VOICE-OVER: In *News at Eleven*, Frank Kenley (played by Martin Sheen) publicly excoriates his station’s role in exploiting the story of a high school student who has accused her teacher of rape. **SOUND FULL**

#249. *The Image* (1990)

VOICE-OVER: In *The Image*, Anchor Jason Cromwell (played by Albert Finney) uncovers a savings and loan scandal that his station originally misreported.

SOUND FULL:

#250. *The Hour* (2011-2012)

VOICE-OVER: The BBC's *The Hour* has featured a romantic triangle similar to that of *Broadcast News*, with a female TV producer torn between a handsome but seemingly shallow anchor and a brilliant but insecure reporter. Still, the team's news program (with help from another strong woman who runs the foreign desk) exposes high-level state corruption. **SOUND FULL:**

#251. *The Newsroom – Mackenzie Mchale*

VOICE-OVER: In *The Newsroom*, it is producer Mackenzie MacHale (played by Emily Mortimer) who helps persuade Anchor Will McAvoy (with whom she has had a romantic relationship) to leave the “circus” and do a news program with the loftiest of goals. **SOUND FULL:**

WINDOWS: CHAPTER FIVE, SECTION TEN

#252. *Almost Golden* (1995)

VOICE-OVER: *Almost Golden* tells the real-life story of TV Reporter-Anchor Jessica Savitch (played by Sela Ward). **SOUND FULL:**

VOICE OVER: Savitch was popular with viewers, but many at the network scorned her, and she suffered drug addiction and an abusive relationship with TV journalist Ron Kershaw before dying young in an auto accident. **SOUND FULL:**

#253. *Up Close & Personal* (1996)

VOICE-OVER INTO UP CLOSE AND PERSONAL: Savitch's story was the inspiration for *Up Close and Personal*, an example of how popular culture takes a television tragedy and transforms it into a glossy romance. In the hands of screenwriters John Gregory Dunne and Joan Didion, the Jessica Savitch biography became the story of TV journalists Warren Justice (played by Robert Redford) and Tally Atwater (played by Michelle Pfeiffer). Warren mentors Tally while overlooking that she has fabricated her audition tape. **SOUND FULL:**

VOICE-OVER: Tally's career skyrockets, and she and Warren fall in love and marry. After Warren dies tragically while pursuing a story in Panama, his wife pays him tribute at a TV industry event: **SOUND FULL:**

VOICE-OVER: Despite such portrayals of TV news as a mostly respectable profession, old stereotypes persist.

#254. *NCIS: Prime Suspect* (2013)

VOICE-OVER: On an *NCIS* episode, a reporter becomes a copycat serial killer to generate sensational news coverage and resurrect his career—another incarnation of the utterly amoral, ratings-obsessed television journalist. **SOUND FULL:**

**But journalists still aspire to the
noblest ideals**

#256-#257-#258. *The Newsroom*

Anchor Will McAvoy in *The Newsroom* gets into trouble by telling a college student the truth. SOUND FULL:

VOICE-OVER: Producer Mackenzie MacHale in *The Newsroom* believes TV news can still be a viable way to get accurate and fair news. **SOUND FULL:**

**Popular culture shows that visual media
with their appeal to the emotions
can rouse the rabble to catastrophic ends
but in the right hands
they can move us as a people toward greatness**

END OF CHAPTER FIVE

6:47:03

***Heroes and Scoundrels:
The Image of the Journalist in Popular Culture***
by Matthew C. Ehrlich and Joe Saltzman



APPLE: CHAPTER SIX

WINDOWS: CHAPTER SIX, SECTION ONE

**Chapter 6:
War**

**Popular culture shows why
journalists record humanity at its worst**

**War reporting is
“the ultimate journalistic challenge”**

**The war correspondent is regularly portrayed
as a hero whose job requires
day-to-day courage and toughness**

Pre-World War II correspondents set the tone

#259. The Light That Failed (1939)

VOICE-OVER: In *The Light That Failed*, Hero Dick Helder accompanies British troops who are attempting to suppress a revolt in Sudan. Although Helder is supposedly there only to record the action, he takes up arms against the rebels, suffers a wound that costs him his eyesight, and finally gets his wish to die “in the forefront of the battle” thanks to “the crowning mercy of a kindly bullet through his head.” **SOUND FULL:**

#260. Floyd Gibbons Jpegs.

#260A. Floyd Gibbons – Headline Hunter

VOICE-OVER: Floyd Gibbons was star correspondent for the *Chicago Tribune*, surviving the sinking of the British liner *Laconia* after it was torpedoed by the Germans in February 1917. His dramatic account of the incident was read aloud in Congress and helped make the case for America’s entry into the war. Later Gibbons lost an eye on the battlefield in France and won the Croix de Guerre before returning to America to become a radio commentator and newsreel narrator. In the 1930s, Gibbons played the “Headline Hunter” in a series of *Your True Adventures* movie shorts, and following his death in 1939, his legacy continued to be celebrated in films, comic books, and television shows. **SOUND FULL:**

#261. The Angel Wore Red (1960)

VOICE-OVER: Foreign correspondent “Hawthorne” (played by Joseph Cotten) reports on the Spanish Civil War. He carries four glass eyes that he rotates to suit any occasion. **SOUND FULL:**

War correspondents were so famous that
their images were ripe for parody

#262. Clear all Wires (1932)

VOICE-OVER: The Broadway play *Clear All Wires* was written by Samuel and Bella Spewack, [SPEE-wack] both of whom had previously worked as Moscow correspondents. The play was then turned into a movie starring Lee Tracy as reporter Buckley Joyce Thomas of the *Chicago Globe*. Posted to Moscow, Thomas stops at nothing to produce sensational stories, even staging the fake assassination of the Russian leader. **SOUND FULL:**

#263. *Scoop* (1938)

VOICE-OVER: Tongue-in-cheek portrayals such as *Clear All Wires* paled next to Evelyn Waugh's *Scoop*. **SOUND FULL:**

VOICE-OVER: Nature Writer William Boot gets the "scoop" of the title only after his newspaper the *Daily Beast* sends him to an African war zone by mistake. **SOUND FULL:**

VOICE-OVER: The book has become a favorite of actual foreign correspondents, having been called "a novel nearly every one of them reads, rereads, and recommends to newcomers." That is ironic in that it presents "a vision of correspondents as blindly competitive, morally obtuse and criminally negligent." Just prior to writing it, Waugh had himself worked as a journalist covering the Italo-Ethiopian War. His novel depicts war reporters as willingly allowing themselves to be manipulated by government and military officials in return for information—a depiction that anticipated similar charges of collusion to be leveled against journalists in the decades to come. **SOUND FULL:**

Hollywood continued to present
war correspondents as heroes
between the two world wars

SOUND FULL:

#264. *Viva Villa!* (1934)

#265. *Paris Interlude* (1934)

#267. *I Cover the War* (1937)

#268. *The Last Train from Madrid* (1937)

#269. *Barricade* (1939)

#270. *Espionage Agent* (1939)

#271. *Comrade X* (1940)

WINDOWS: CHAPTER SIX, SECTION TWO

During World War II
war correspondents became folk heroes
and perfect movie protagonists
whose daily work involved patriotism and danger

#273. *Foreign Correspondent* (1940)

VOICE-OVER: In Alfred Hitchcock's *Foreign Correspondent*, an American crime reporter, Johnny Jones (played by Joel McCrea) is rechristened with an appropriately distinguished-sounding new name: "Huntley Haverstock" and sent to Europe. **SOUND FULL:**

VOICE-OVER: Following a series of adventures involving Nazi spies, kidnapped diplomats, and shot-down airplanes, Haverstock is transformed into an Edward R. Murrow-like correspondent broadcasting from a blacked-out London during an air raid, **SOUND FULL:**

#272. *Arise, My Love* (1940)

VOICE-OVER: In *Arise, My Love*, a heroic woman war correspondent Augusta Nash (played by Claudette Colbert) reports on the end of the Spanish Civil War and the start of World War Two while being romanced by a pilot. **SOUND FULL**

#274. *Keeper of the Flame* (1942)

VOICE-OVER: In *Keeper of the Flame*, Correspondent Steven O'Malley (played by Spencer Tracy) uncovers the story of an American fascist plotting a national coup. **SOUND FULL**

**Journalists who were clearly on the Allied side
predominated on the screen**

#276. *The Story of G.I. Joe* (1945)

Ernie Pyle JPEGs for Voice-Over

VOICE-OVER: *The Story of G.I. Joe* offered a more sober perspective by focusing on the most beloved war journalist of his day, Ernie Pyle. The movie, which appeared in cinemas just six months after Pyle was killed at the front, relates his experiences in reporting on the war in Tunisia and Italy for a syndicated newspaper column. There is no John Wayne-like character single-handedly whipping the enemy. There instead is rain and muck and getting miserably bogged down under fire, which was true to the actual details of the Italian campaign and Pyle's accounts of it. In such ways, Pyle (played by Burgess Meredith) conveys much of the war's tragedy and gloom, with personal glory—such as his winning a Pulitzer Prize—mattering little. **SOUND FULL:**

#275. *Objective, Burma* (1945)

VOICE-OVER: In *Objective, Burma!*, Columnist-Correspondent Mark Williams (played by Henry Hull) becomes hysterical after witnessing enemy atrocities. **SOUND FULL:**

WINDOWS: CHAPTER SIX, SECTION THREE

#284. *Guadalcanal Diary* (1943)

VOICE-OVER: *Guadalcanal Diary* was based on the book of the same title by war correspondent Richard Tregaskis. It provided an Ernie Pyle-like perspective on the war in the Pacific. **SOUND FULL:**

#278. *Cairo* (1942)

VOICE-OVER: Major actors turned the war correspondent into a hero of the cinema:

#277. *Berlin Correspondent* (1942)

#279. *Once Upon a Honeymoon* (1942)

#281. *The Lady Has Plans* (1943)

#282. *Passage to Marseille* (1944)

#283. *Blood on the Sun* (1945)

#280. *Somewhere I'll Find You* (1942)

**Popular culture continues to treat World War II
as a just and necessary conflict
covered by brave and conscientious journalists**

#285. *Hemingway & Gellhorn* (2012)

VOICE OVER: *Hemingway & Gellhorn* tells of the tempestuous relationship between journalist Martha Gellhorn (played by Nicole Kidman) and novelist Ernest Hemingway (played by Clive Owen). **SOUND FULL:**

VOICE-OVER: Gellhorn's distinguished career as a correspondent spanned from the Spanish Civil War of the 1930s to the Central American wars of the 1980s. **SOUND FULL:**

**Images of war correspondents
grew more complex and conflicted
after World War II**

#286. *M*A*S*H* - The Interview* (1976) and *Our Finest Hour* (1978)

VOICE-OVER: In two special episodes of *M*A*S*H**, war correspondent Cleve Roberts played himself and interviewed the staff of the army field hospital in Korea that was the focus of the series. **SOUND FULL:**

#287. *The Quiet American* (1958)

VOICE-OVER: Graham Greene's 1955 novel *The Quiet American* anticipated the grief that Vietnam would bring and the moral conundrums of the journalists who covered that war. Its protagonist Thomas Fowler is a middle-aged British reporter in Vietnam in the early 1950s. He harbors no illusions. **SOUND FULL:**

VOICE-OVER: Fowler refuses to get involved, but his relationship with Alden Pyle, the young and idealistic "quiet American" of the title changes that. After Pyle's anticommunist efforts lead to a car bombing that kills dozens of innocent Vietnamese (and after Pyle also steals Fowler's young Vietnamese lover), Fowler sets up Pyle to be assassinated. **SOUND FULL:**

VOICE-OVER: The first movie version of *The Quiet American* appeared in 1958 and starred Michael Redgrave as Fowler and Audie Murphy as Pyle. Produced by Hollywood during the cold war and before America became fully involved in Vietnam, the film completely altered the novel's ending to make Pyle a heroic martyr to the communists and Fowler an unwitting communist patsy. Graham Greene complained that "one could almost believe that the film was made deliberately to attack the book and the author." **SOUND FULL:**

#288. *The Bedford Incident* (1965)

VOICE-OVER: In *The Bedford Incident*, Magazine Reporter Ben Muncford (played by Sidney Poitier) is on board a destroyer whose captain is obsessively stalking a Soviet submarine. **SOUND FULL:**

WINDOWS: CHAPTER SIX, SECTION FOUR

#289. *The Green Berets* (1968)

VOICE-OVER: *The Green Berets* represented John Wayne's fervent desire to direct and star in a movie that promoted America's involvement in the war. The result was a critically reviled but commercially popular World War II combat picture that just happened to be set in 1968, with the North Vietnamese substituting for the Japanese. War Correspondent George Beckworth (played by David Janssen) is skeptical about the U.S. military intervention, but soon he is helping load mortars and even toting a gun. **SOUND FULL:**

#290. *Full Metal Jacket* (1987)

VOICE-OVER: *Full Metal Jacket* features a young marine who functions as a reporter, a public relations officer and a combatant. **SOUND FULL:**

#291. *Angkor: Cambodia Express* (1982)

VOICE-OVER: In the movie *Angkor: Cambodia Express*, a general doesn't mince words when he explains why he hates reporters. **SOUND FULL:**

The majority of pop culture tales from the 1970s onward
have reflected a more critical perspective toward war
while vividly portraying
the pain, doubt and disillusionment
of correspondents, especially in Vietnam

#292. *China Beach* (1988-91)

VOICE-OVER: In a two-part *China Beach* episode, a photojournalist arrives at the front and announces that she is there “to let the folks back home know how you boys are really doing.” She experiences the terrors of jungle combat while inadvertently attracting enemy fire with her camera, and then sees a young combatant whom she has befriended get mortally wounded. **SOUND FULL:**

#293-#294. *The Quiet American* (2002)

VOICE-OVER: *The Quiet American* was remade in 2002 with Michael Caine as Fowler and Brendan Fraser as Pyle. The film restores Graham Greene’s original ending. **SOUND FULL:**

#295. *We Were Soldiers* (2002)

VOICE-OVER: *We Were Soldiers* depicted a war reporter (based on the actual Vietnam correspondent Joe Galloway) who takes up arms in the heat of battle. **SOUND FULL:**

In the post-Vietnam age,
journalists are frequently emotionally involved
and caught in the middle
while covering civil wars in smaller nations

#296. *Salvador* (1986)

VOICE OVER: In *Salvador*, the cavalier attitude of Richard Boyle (played by James Woods) toward his life and work is forever altered by his romantic relationship with a Salvadoran woman and his shock at the horrors perpetrated by the U.S.-backed Salvadoran military. **SOUND FULL:**

VOICE-OVER: Boyle has to flee the country for his life, only to see immigration officials haul his lover and her child away and presumably return them to the hell that they have desperately tried to escape. **SOUND FULL**

#297. *Under Fire* (1983)

VOICE-OVER: In *Under Fire*, Russell Price (played by Nick Nolte) sees a close journalist friend murdered by Nicaraguan soldiers. His photos of the murder help swing U.S. public opinion against the Somoza government. **SOUND FULL:**

**Often the foreign correspondent
is morally compromised
while the native of the country at war
is made to be a paragon of virtue or even a martyr**

#298. The Killing Fields (1984)

VOICE-OVER: The film *The Killing Fields* relates the true story of *New York Times* reporter Sydney Schanberg (played by Sam Waterston) and his assistant Dith Pran (played by Haing S. Ngor) during the Khmer Rouge takeover of Cambodia. Schanberg is often brusque toward Pran and does not actively intervene to get him out of the country until it is too late. To the reporter's grief and guilt, Pran disappears amidst the killing fields even as Schanberg wins professional accolades for his Cambodian reporting. **SOUND FULL:**

VOICE-OVER: After four years, Pran manages to escape, and he and Schanberg are tearfully reunited, with the reporter asking for forgiveness. **SOUND FULL:**

WINDOWS: CHAPTER SIX, SECTION FIVE

#299. The Year of Living Dangerously (1982)

VOICE-OVER: In *The Year of Living Dangerously*, Guy Hamilton (played by Mel Gibson) attempts to report an impending communist incursion in Indonesia and thereby endangers his girlfriend, who has tipped him off to the story. The reporter's Indonesian photographer Billy Kwan (played by Linda Hunt) unleashes her anger at him: **SOUND FULL:**

VOICE OVER: After Kwan is killed while protesting social conditions, Hamilton abandons the story and leaves the country with the woman he loves. **SOUND FULL:**

**At times, the war correspondent
tries to alleviate the misery that she or he witnesses
whether it be through
honest hard-hitting reporting or revenge
But those doing the fighting are often unimpressed**

#300. Blood Diamond (2006)

VOICE-OVER: In *Blood Diamond*, reporter Maddy Bowen, (played by Jennifer Connelly) is trying to expose the deadly illegal diamond trade in Sierra Leone. She tells a gunrunner with whom she has a running flirtation that she is tired of writing stories that accomplish nothing. **SOUND FULL:**

#301. *Welcome to Sarajevo* (1997)

VOICE-OVER: In *Welcome to Sarajevo*, it is 1992 and Journalist Michael Henderson (played by Stephen Dillane) travels to Sarajevo, the besieged capital of Bosnia and Herzegovina where he meets American star journalist Jimmy Flynn (played by Woody Harrelson). The two correspondents argue about the right way to cover the conflict. **SOUND FULL:**

VOICE-OVER: Henderson at first strives to be objective. Soon he decides that he no longer can stand idly by and watch children suffer. He smuggles a girl out of Sarajevo and takes her home to England, where his family adopts her. **SOUND FULL:**

#302 – *The Hunting Party*

VOICE-OVER: In the *Hunting Party*, Reporter Simon Hunt (played by Richard Gere) and his long-time cameraman Duck (played by Terence Howard) cover one armed conflict after another. **SOUND FULL:**

VOICE-OVER: In 1994, while reporting on the Bosnian war, Hunt falls in love with a local Muslim girl. While carrying his child, she is killed by Bosnian Serb forces. Six years later, Hunt is a half-drunk freelancer getting assignments whenever he can. He has only one goal in life: to capture the man called “The Fox” who is responsible for killing Hunt’s Bosnian lover and their unborn child. **SOUND FULL:**

#303. *War Stories* (2003)

VOICE-OVER: Justice and fairness from the news media can seem remote to the people enmeshed in war, especially those doing the fighting. The TV movie *War Stories* portrays a fictional conflict between a U.S.-backed government in Uzbekistan and Al Qaeda-backed rebels. The rebels detain a male and female journalist and demand to know why the press does not report government atrocities. **SOUND FULL:**

#304. *No Man’s Land* (2001)

VOICE-OVER: When the press in the Bosnian film *No Man’s Land* tries to report on a bizarre standoff between two opposing soldiers in the Bosnian war, it ends in disaster. **SOUND FULL:**

**The theme of war’s miseries being packaged
and sold as a media show is especially prominent
in stories about Iraq – starting with the Gulf War of 1991**

#305. *Live From Baghdad* (2002)

VOICE-OVER: *Live from Baghdad* shows the inside story of CNN's live coverage of the bombing of Baghdad at the war's start, an event that cemented CNN's reputation as a significant journalistic force. The crew led by CNN producer Robert Wiener (played by Michael Keaton) pauses to gaze somberly at the destruction the bombing has wrought, but on the whole the movie celebrates the TV network's triumph. **SOUND FULL:**

#306. *Three Kings* (1999)

SOUND FULL:

#307. *Wag the Dog* (1997)

VOICE-OVER: In *Wag the Dog*, the notion of "media war" is taken to its logical conclusion - it's a war without any actual combat. **SOUND FULL:**

WINDOWS: CHAPTER SIX, SECTION SIX

Questions concerning media complicity
with waging war came to a head
following the 9/11 terror attacks
and subsequent new military campaigns
in Iraq and Afghanistan

#308. *Lions for Lambs* (2007)

VOICE-OVER: In *Lions for Lambs*, a U.S. senator tries to "spin" a journalist (played by Meryl Streep) into providing favorable coverage of a new military plan in Afghanistan. The journalist urges her boss to reveal the senator's ploy for what it is, but he overrules her, and the story airs just as the senator intended it, even as the new military strategy is shown to have disastrous consequences. **SOUND FULL:**

"Embedding" journalists with military units
drew heated criticism

#309 *Embedded* (2004)

VOICE-OVER: Actor Tim Robbins' play *Embedded* presents a scathing critique of the practice. Journalists are put through basic training by a drill sergeant. **SOUND FULL:**

VOICE-OVER: The embedded reporters then eagerly recite the propaganda fed to them by the U.S. military including manufactured details about the rescue of Private Jessica Lynch from the Iraqis. When one reporter challenges allegations of Iraqi brutality concerning Lynch, the military shuts him down. **SOUND FULL:**

#310. *Law & Order: Embedded* (2003)

VOICE-OVER: An arrogant reporter accused of criminally reckless and even fabricated reporting about Iraq rationalizes his actions. **SOUND FULL:**

#311. *Over There* (2005)

VOICE-OVER: The TV series *Over There* features an embedded reporter who enrages the soldiers he is accompanying through no fault of his own – his wire service wants a juicy, salable story, and it edits his video without his permission to create the false impression that a soldier has committed war atrocities. **SOUND FULL:**

#312. *Generation Kill* (2008)

VOICE-OVER: The HBO miniseries *Generation Kill* tells of the experiences of *Rolling Stone* reporter Evan Wright (played by Lee Tergesen) in accompanying a U.S. Marines battalion across Iraq in 2003. The marines nickname Wright “Scribe” and consider him to be their good luck charm. **SOUND FULL:**

Popular culture has told
scores of inspiring stories
about war correspondents,
showing them risking their lives
and bearing witness

Popular culture also shows the press
spreading misinformation during wartime
due to state or military coercion,
misplaced ambition, sheer laziness--
or even genuine conviction
that deception is one just course of action

End of Chapter Six

Heroes and Scoundrels:
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APPLE: CONCLUSION

WINDOWS: CONCLUSION, SECTION ONE

**Conclusion:
Imagining the Future**

**Popular culture has often told stories of
the press of the future**

**They draw upon the same myths and conflicts
seen in other stories about journalism,
and they present similar depictions
of heroes and villains
using and abusing the power of the press**

#313. *The Thing from Another World* (1951)

VOICE-OVER: In *The Thing from Another World*, Reporter Ned “Scotty” Scott (played by Douglas Spencer) is more than willing to side with authority figures, breathlessly sharing his scoop about a terrifying and murderous alien that has been vanquished against all odds. **SOUND FULL:**

#314. *Omega Factor* (1979)

VOICE-OVER: In the TV series, *Omega Factor*, investigative reporters use psychic powers to study the paranormal. **SOUND FULL:**

#315. *Left Behind Series* (2000-2005)

VOICE-OVER: In the *Left Behind* books, graphic novels and TV movies, Reporter Cameron “Buck” Williams battles the Antichrist in a post-Rapture world. **SOUND FULL:**

#316. *Kolchak The Nightstalker* (1973-)

VOICE-OVER: In the TV series, movies, comic books and novels, Editor Tony Vincenzo never believes Reporter Carl Kolchak’s incredible-but-true stories of the supernatural. **SOUND FULL:**

#317. *Sabrina the Teenage Witch* (1996-2003)

VOICE-OVER: Cub reporter Sabrina Spellman (played by Melissa Joan Hart) uses her powers as a half-witch to get stories for her high school newspaper in TV’s *Sabrina, the Teenage Witch*. **SOUND FULL:**

VOICE-OVER: When she got to college, Sabrina seldom used her supernatural powers to help her become a first-rate journalist. **SOUND FULL:**

**Strong female journalists
regularly appear in speculative or science fiction**

#318. *Dr. Who – The Sarah Jane Adventures*

VOICE-OVER: Journalist Sarah Jane Smith appeared in the long-running British *Doctor Who* TV series and the spinoff *The Sarah Jane Adventures*. One of the many characters who have accompanied Doctor Who in his travels through time and space, Smith (played by Elisabeth Sladen) has been described as “something of a feminist” and “a feisty, opinionated, strong equal to the Doctor.” **SOUND FULL:**

WINDOWS: CONCLUSION, SECTION TWO

**TV journalists are portrayed
no better than they are
in other genres**

#319. *RoboCop*

VOICE-OVER: In the *RoboCop* franchise of movies, TV series, video games, and comic books, TV newscasts and anchors are constantly ridiculed. **SOUND FULL:** RoboCop Movie – Robocop 2 – Robocop Series – Robocop Cartoons

**Speculative fiction often portrays
the press searching for better reporting methods**

#320. *Bones: Blood from the Stones*

VOICE-OVER: In an episode of the TV series *Bones*, a documentarian straps a video camera around his head to record everything that he experiences. **SOUND FULL:**

**Popular culture finds
nonhuman journalists
coming to fruition**

#321. *Max Headroom* (1987-1988)

VOICE-OVER: As far back as the 1980s, hacker Theora Jones (played by Amanda Pays) helps investigative reporter Edison Carter (played by Matt Frewer) uncover corruption and consumer exploitation in the *Max Headroom* TV series. Bryce Lynch is a child prodigy and computer hacker, the network's one-man technology research department, who has few principles and fewer loyalties. He causes Carter to have an accident and then uploads the contents of Carter's memory into the Network 23's computer. This creates a computer-generated TV news anchor who is dubbed "Max Headroom" after the last words seen by Carter before being knocked unconscious by a parking-garage security gate. **SOUND FULL:**

**Hackers and bloggers are often portrayed
benignly or even heroically—but not always**

#322. *Millennium Series – Lisbeth Salander* (2005-)

VOICE-OVER: An example is Lisbeth Salander, the master hacker who helps investigative journalist Mikael Blomkvist in Stieg Larsson's "Millennium" novels and the movies based upon the books. **SOUND FULL:**

#323. *State of Play – Della Frye*

VOICE-OVER: Bloggers and citizen watchdogs also have been portrayed as assisting traditional journalists in their work, suggesting that the two sides complement rather than compete with each other. **SOUND FULL:**

VOICE OVER: In the movie *State of Play*, Della Frye (played by Rachel MacAdams) blogs for her newspaper's online division and works with investigative reporter Cal McAffrey (played by Russell Crowe) in exposing a member of Congress who has been an accessory to murder. **SOUND FULL:**

#324. *Enlightened* (2011-13)

VOICE-OVER: In the TV series *Enlightened*, Amy Jellicoe (played by Laura Dern) works for the criminally corrupt "Abaddon Industries" and blows the whistle on her employer with help from a coworker who hacks into the company's computer system. She gives the information to *Los Angeles Times* reporter Jeff Flender (played by Dermot Mulroney), who eagerly accepts the exclusive story while violating professional ethics (he indulges in a brief fling with Jellicoe and does not make it clear that the story will get her fired and sued). **SOUND FULL:**

VOICE-OVER: She is rewarded by seeing the publication of Flender's front page story—headlined "Portrait of a Corporate Whistle Blower: How One Woman Took on a Giant"—and decides that anyone can be "an agent of change."

#325. *Damages* (2012) – *Channing McClaren*

VOICE-OVER: Would-be change agents have popped up in a host of other popular stories. The final season of the TV series *Damages* featured blogger Channing McClaren (played by Ryan Phillippe) as the founder of a controversial whistleblower website, with the character and website having been inspired by Julian Assange and WikiLeaks. **SOUND FULL:**

WINDOWS: CONCLUSION, SECTION THREE#326. *Terriers* (2010)

VOICE-OVER: In TV's *Terriers*, a blogger works with two private investigators in uncovering wrongdoing in a California town. **SOUND FULL:**

#327. *The Cape* (2011)

VOICE-OVER: In *The Cape*, a blogger helps a superhero fight crime and corruption. **SOUND FULL:**

#328. *Dark Angel* (2000-2002)

VOICE-OVER: In *Dark Angel*, a journalist uses his blog to alert the citizenry in a way that no other medium can or will in a post-apocalyptic America. **SOUND FULL:**

#329. *NCIS: Inside Man* (2009)

VOICE-OVER: Other stories are more cautionary. In an episode of television's *NCIS*, a muckraking blogger is murdered. It's revealed that he was not always so careful with his reporting as he should have been (or perhaps might have been had he had the editorial oversight of a more traditional news organization). **SOUND FULL:**

#330. *House of Cards* (2013) – Zoe Barnes

VOICE-OVER: In the American TV version of *House of Cards*, Zoe Barnes (played by Kate Mara) blogs for the *Washington Herald* newspaper, where she is openly disdainful of journalism ethics. Her editor wants to fire her, but the publisher disagrees. **SOUND FULL:**

**Some bloggers represent the
latest incarnations of the gossip mongers
who long have been popular culture targets**

#331. *Glee* – Jacob Ben Israel

VOICE-OVER: Jacob Ben Israel (played by Josh Sussman) is the ubergeek video blogger in the TV series *Glee*, dishing out news and dirt about his high school classmates and sometimes stalking the female ones. **SOUND FULL:**

#332. *Gossip Girl* (2007-12)

VOICE-OVER: In Cecily von Ziegesar's *Gossip Girl* novels and the associated TV series, the title character anonymously posts news about a group of rich teens on Manhattan's Upper East Side. **SOUND FULL:**

#333. *Harry's Law: Queen of Snark*

VOICE-OVER: In an episode of the TV series *Harry's Law*, a teen who runs a blog aptly called "The Snark Queen" drives a lesbian classmate to kill herself. The young blogger is found not guilty of negligent homicide after her attorney Harriet "Harry" Korn (played by Kathy Bates) tells the jury that the teen is the product of a society in which "meanness in the media is rewarded." **SOUND FULL:**

WINDOWS: CONCLUSION, SECTION FOUR

**Journalists often appear in video games
that present speculative realities
that are rife with violence**

#334. *ALPHA PROTOCOL* (2010) – News photographer Scarlet Lake

VOICE-OVER: News photographer Scarlet Lake in *Alpha Protocol* has won multiple awards for her images taken in hotspots worldwide – and has time left over to work as a hired assassin. **SOUND FULL:**

#335. *Mass Effect 1 and 2* (2007, 2010) – TV Journalist Emily Wong

VOICE-OVER: In Mass Effect and Mass Effect 2, TV journalist Emily Wong investigates corruption and organized crime in the twenty-second century.
SOUND FULL:

#336. *Dead Rising* (2006-2011) – Photojournalist Frank West and Reporter Rebecca Chang

VOICE-OVER: The Dead Rising games feature journalists confronting zombies. Dead Rising and Dead Rising: Chop Till You Drop portray freelance photojournalist Frank West heroically risking his life while covering the ravenous flesh-eaters. **SOUND FULL:**

VOICE-OVER: In three installments of Dead Rising 2, reporter Rebecca Chang investigates a zombie outbreak in Fortune City. (The zombies have been featured on the “Terror Is Reality” TV show, which pits them against contestants who either can win “enormous cash prizes and short-lived fame” or else “get devoured alive by the undead on live pay-per-view.”) Just as Chang is about to expose the man who deliberately has triggered the outbreak, he fatally shoots her in the face. **SOUND FULL:**

**Both real-world news organizations
and virtual news organizations
have participated in
“massive multi-player online role-playing games”**

#337. *Second Life* (2009)

VOICE-OVER: *Second Life* offers an online virtual reality in which players create avatars and interact in a wide range of activities and milieus. CNN and Reuters were among the actual press outlets that created *Second Life* bureaus to report on the alternative world, although some of those bureaus were short-lived. **SOUND FULL:**

#338. *Alphaville Herald* – JPEGs

VOICE-OVER: Simultaneously, virtual newspapers such as the *Alphaville Herald* (with the slogan “Always Fairly Unbalanced”) were established. The paper’s website acknowledges that it “is often called a muckraking tabloid or worse, but its loyal readers (numbering several thousand per day) love—and often love to hate—the unique service it provides: to take a good, close, often snarky look at the online worlds that are becoming a more and more important part of everyone’s offline lives.”

Journalists also appear in children’s games

#339. *Imagine - Reporter* (2010)

VOICE-OVER: *Imagine* invites children to experience life in the news business.

SOUND FULL:

**Popular culture provides
unique insight into journalism**

**Hero and scoundrel,
delightful and despicable,
public servant and public menace:**

That is the image of the journalist that popular culture gives us

**Pop culture routinely makes the press *matter*
by showing good journalism saving the day
and bad journalism wreaking pain and havoc**

**It suggests that in spite of formidable obstacles
and occasional wrenching change
the press and its noblest ideals will somehow endure**

**Therein lies the “unseen power”
of journalism’s popular image --
and that is why it is necessary
that we continue to study and care about
the image of the journalist
in popular culture**

MONTAGE 22:30

*Park Row – Deadline U.S.A. – His Girl Friday – The Front Page (1931) – The Front Page (1974) - -30- -
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– Almost Golden – Broadcast News – Mary Richards and Lou Grant - Murphy Brown – Murphy-Miles
Sitcom Analogy – Mary Richards and Ted Baxter – Ron Burgundy – Jane Curtin and Dan Akyryod (SNL) –
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END OF CONCLUSION

3:02:54

TOTAL TIME:

**HEROES AND SCOUNDRELS:
THE IMAGE OF THE JOURNALIST IN POPULAR CULTURE**
by Matthew C. Ehrlich and Joe Saltzman



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