

JOURNALISM 375/COMMUNICATION 372
THE IMAGE OF THE JOURNALIST
IN POPULAR CULTURE



Journalism 375/Communication 372
Four Units – Tuesday-Thursday – 3:30 to 6 p.m.
THH 301 – 47080R – Fall, 2000

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JOURNALISM 375/COMMUNICATION 372 SYLLABUS
THE IMAGE OF THE JOURNALIST IN POPULAR CULTURE
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When did the men and women working for this nation's media turn from good guys to bad guys in the eyes of the American public? When did the rascals of "The Front Page" turn into the scoundrels of "Absence of Malice"? Why did reporters stop being heroes played by Clark Gable, Bette Davis and Cary Grant and become bit actors playing rogues dogging at the heels of Bruce Willis and Goldie Hawn?

It all happened in the dark as people watched movies and sat at home listening to radio and watching television.

"The Image of the Journalist in Popular Culture" explores the continuing, evolving relationship between the American people and their media. It investigates the conflicting images of reporters in movies and television and demonstrates, decade by decade, their impact on the American public's perception of newsgatherers in the 20th century.

The class shows how it happened first on the big screen, then on the small screens in homes across the country. The class investigates the image of the cinematic newsgatherer from silent films to the 1990s, from Hildy Johnson of "The Front Page" and Charles Foster Kane of "Citizen Kane" to Jane Craig in "Broadcast News."

The reporter as the perfect movie hero. The newsroom as the perfect movie set. The news as instant movie scripts. The public's perception of the role of the media has been created, in large part, by a barrage of images flowing from movie and television screens. For some, the reporter will conjure warm memories of a favorite actor phoning in a story that will save the world. For others, the reporter is part of a pack of harassing newsmen and women relentlessly hounding a favorite actor. But for most, the reporter will be perceived as a strange mixture eliciting adoration and hatred, affection and scorn. These images have built a love-hate relationship in the American consciousness that is at the center of its confusion about the media in American society today.

Surveys continually show that most Americans desire, above all, a free and unfettered press, one that is always there to protect them from authority and to give them a free flow of diverse information. But these surveys also show that most Americans harbor a deep suspicion about the media, worrying about their perceived power, their meanness and negativism, their attacks on institutions and people, their intrusiveness and callousness, their arrogance and bias.

The reason most Americans have contradictory feelings about their free press is all at once simple and complex: It happened in the movies.

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Office Hours:

Monday 2 p.m. to 5 p.m. (By Appointment)

Wednesday 2 p.m. to 5 p.m. (By Appointment)

You will be graded on:

Class Participation	100 points
Take-Home Test	100 points
Mid-Term Examination	350 points
Take-Home Test	100 points
Final Examination	350 points

All take-home tests must be typed, double-spaced and turned in on time. No exceptions.

The material covered in the examinations will be based on the lectures and video tapes. You are expected to pay attention to themes and concepts. In the syllabus are class notes and summaries to help you keep track of all the films involved. It also helps to keep a careful record of film titles, main characters and their positions, and key plot points.

The class will begin promptly at 3:30 p.m. Since each section of the class will include at least two hours of video, it is important that we start on time if you want to get out on time. The introduction to each video and especially the concluding summaries in your class notes contain important information that will be included in the examinations.

All the material in the syllabus is **required** reading. Additional suggested reading materials are available at the Annenberg Resource Center in the West Wing of the Annenberg Building (across from Heritage Hall). Video tapes used in the class also will be available in the Annenberg Resource Center.

THE 28 CLASS VIDEOS

The 28 class videos were especially edited for this class and represent more than 60 hours of video including multiple excerpts from nearly 650 film and television titles, More than 1,000 items were viewed and analyzed.

The voice-over material on the 28 videotapes is read by television news anchor Terry Anzur, assistant professor of journalism. But any errors in fact or pronunciation, any opinions, innuendoes or conclusions are the responsibility of Joe Saltzman, professor of journalism, and writer-producer of the class videos.

CLASS SCHEDULE

CLASS ONE (August 29): Introduction – Pre-Film Background and the Image of the Journalist.

Required Reading: Syllabus – Glossary, Classes One and Two

Suggested Readings: Good, pp. 7-25.

Film Excerpts include: “Five-Star Final,” “Deadline U.S.A.,” “A Dispatch From Reuters.”

CLASS TWO (August 31): THE FRONT PAGE.

Required Reading: Syllabus – Class Three

Suggested Readings: Taylor, Chapter 4 (pp. 66-127). Robards, pp. 131-145.

Film Excerpts include: “The Front Page” (1932, 1974 versions), “There Goes My Girl,” “His Girl Friday,” “Switching Channels.”

CLASS THREE (September 5): THE BEGINNINGS – 1890 to 1930s. The Golden Age of the Newspaper Film. Part One – The Reporter as Hero: The Crime-Buster and the Crusader. The Reporter and Alcohol.

Required Reading: Syllabus – Class Four

Suggested Readings: Taylor, Chapter 3, pp. 33-65. Barris, Chapters 2 (pp. 22-54), 4 (pp. 78-95), and 7 (pp. 139-156).

Pre-1930 Film Excerpts include: “Making a Living,” “The Lost World,” “Man, Woman and Sin,” “It,” “The Cameraman.”

1930 Film Excerpts include:

The Crime-Buster: “Twelve Crowded Hours,” “I Cover the Waterfront,” “The Crime Ring,” “Dance, Fools, Dance,” “The Roadhouse Murder,” “The Picture Snatcher.”

The Crusader: “The Secret Six,” “Special Agent,” “Blackwell’s Island,” “Each Dawn I Die,” “Bullets or Ballots,” “Grand Jury,” “Tell No Tales.”

The Reporter and Alcohol: “Friends of Mr. Sweeney,” Montage of The Reporter and Alcohol, “The Sisters.”

CLASS FOUR (September 7): The Golden Age of the Newspaper Film. Part Two – The 1930s – The Sob Sister.

Required Reading: Syllabus – Class Five

Film Excerpts include: “SOS Coast Guard,” “The Undersea Kingdom,” “Front Page Woman,” “We’re Only Human,” “The Adventures of Jane Arden,” “The Mystery of the Wax Museum,” “Smart Blonde,” “Fly Away Baby,” “Blondes at Work,” “Torchy Runs for Mayor,” “Torchy Blane: Playing With Dynamite,” “Nancy Drew Reporter,” “Conspiracy.”

CLASS FIVE (September 12): The Golden Age of the Newspaper Film. Part Three – The 1930s – The Reporter as Villain: Power-Hungry Gossip Columnists.

Required Reading: Syllabus – Class Six

Suggested Readings: Barris, Chapter 3, pp. 55-77. Bergman, pp. 18-29.

Film Excerpts include: “Doctor X,” “Behind the Headlines,” “Clear All Wires,” “Blessed Event,” “Love Is a Racket,” “Broadway Melody of 1936,” “Love Is a Headache,” “Star of Midnight,” “Is My Face Red?”

CLASS SIX (September 14): The Golden Age of the Newspaper Film. Part Four – The 1930s – The Reporter as Villain: Scandal mongers.

Required Reading: Syllabus – Class Seven

Film Excerpts include: “Libeled Lady,” “Back in Circulation,” “Nothing Sacred,” “Mr. Smith Goes to Washington,” “Women Men Marry,” “Murder Man,” “The Finger Points.” Charlie Chan Montage including “Charlie Chan on Broadway,” “Charlie Chan at the Olympics,” “Charlie Chan at the Opera,” “Charlie Chan at Treasure Island,” “Charlie Chan at the Wax Museum.”

CLASS SEVEN (September 19): The Golden Age of the Newspaper Film. Part Five – The 1930s – The Battle of the Sexes.

Required Reading: Syllabus – Class Eight

Suggested Readings: Sikov, Chapter 7, pp. 156-173. Rosen, pp. 133-140.

Film Excerpts include: “It Happened One Night,” “After Office Hours,” “The Mad Miss Manton,” “Golden Arrow,” “Mr. Deeds Goes to Town,” “The Gilded Lily,” “Four’s a Crowd.” “My Dear Miss Aldrich,” “Platinum Blonde,” “Gold Diggers of 1933,” “Gold Diggers of 1935,” “Betty Boop’s Rise to Fame.”

CLASS EIGHT (September 21): The Golden Age of the Newspaper Film. Part Six – The 1930s – Advice-to-the-Lovelorn and other Columnists, Real and Imaginary. Foreign Correspondents. Newsreel Cameramen. Western Editors.

Required Reading: Syllabus – Class Nine

Film Excerpts include:

Columnists: “Hollywood Hotel,” “Roberta,” “Off the Record,” “Hi Nellie!” “Love Is on the Air,” “Forbidden.”

Foreign Correspondents: “Stanley and Livingstone,” “Viva Villa!,” “Next Time We Love,” “Paris Interlude.” “Strangers May Kiss,” “Espionage,” “Everything Happens at Night,” “Love on the Run.”

Newsreel Cameramen: “Too Hot to Handle,” “Headline Shooters.”

Western Editors: “Cimarron” (The 1930 Version).

END OF THE 1930s. TAKE-HOME TEST DISTRIBUTED.

CLASS NINE (September 26): The 1940s – Part I: The War Correspondent.

Required Reading: Syllabus – Class Ten

Film Excerpts include: “Foreign Correspondent,” “Blood on the Sun,” “Somewhere I’ll Find You,” “Arise My Love,” “Confirm or Deny,” “Guadalcanal Diary,” “Berlin Correspondent,” “Once Upon a Honeymoon,” “Action in Arabia,” “Journey for Margaret,” “Comrade X,” “Guest Wife,” “Affectionately Yours,” “Three Hearts for Julia,” “Sing Your Way Home,” “They Got Me Covered,” “Jack London.”

TAKE-HOME TEST DUE: Beginnings to The 1930s

CLASS TEN (September 28): The 1940s – Part Two: Cartoons and Media. Popular Journalists. Western Journalists.

Required Reading: Syllabus – Class Eleven

Film Excerpts include: Cartoons and Media.

Popular Journalists: “Behind the News,” “Sued for Libel,” “The House Across the Street,” “Nine Lives Are Not Enough,” “A Shot in the Dark,” “Shadow of the Thin Man,” “Roxie Hart,” “Easy to Wed,” “Christmas in Connecticut,” “The Philadelphia Story,” “Magic Town,” “June Bride,” “Woman of the Year.”

Western Journalists: “Sundown Kid,” “Don’t Fence Me In,” “Santa Fe Saddlemates,” “Zorro’s Black Whip,” “The Return of Frank James,” “Dodge City,” “Fort Worth,” “Blazing Trail.”

CLASS ELEVEN (October 3): The 1940s – Part Three: Citizen Kane and the Newspaper Film. Evil Publishers. Newspaper Columnists and Villains. Comic Journalists.

Required Reading: Syllabus – Class Twelve

Suggested Readings: Kael, “Raising Kane,” from “The Citizen Kane Book.”

Film Excerpts include: Publishers and Columnists: “Citizen Kane,” “State of the Union,” “Meet John Doe,” “Unholy Partners,” “The Big Clock,” “The Fountainhead,” “Laura.”

Comic Journalists: “Fighting Fools” (Bowery Boys), “Spook Louder” and “Crash Goes the Hash,” (Three Stooges), “Our Gang: Going to Press.”

CLASS TWELVE (October 5): The 1940s – Part Four: Investigative Reporters. A 1940s Journalist Miscellany.

Required Reading: Syllabus – Class Fourteen. Review Glossary. Classes Nine through Twelve

Film Excerpts include: Investigative Reporters: “Call Northside 777,” “Babies for Sale,” “I Was Framed,” “Johnny Come Lately,” “Keeper of the Flame,” “Gentleman’s Agreement,” “All the King’s Men.”

A 1940s Journalist Miscellany: “The Stranger on the Third Floor,” “Escape From Crime,” “Design for Scandal,” “Lost Angel,” “State Fair,” “My Sister Eileen,” “The Falcon Takes Over,” “The Smiling Ghost,” “Follow Me Quietly,” “The Green Hornet Strikes Back,” Race Films, “Mystery in Swing.”

CLASS THIRTEEN (October 10) – MID-TERM EXAMINATION: The 1940s

CLASS FOURTEEN (October 12): The 1950s – Part One: Real Reporters. Crusaders. Flawed Journalists.

Required Reading: Syllabus – Class Fifteen

Film and TV Excerpts include:

Real Reporters: Montage of Real Reporters, “The Big Story,” “Person to Person” with Edward R. Murrow, “Toast of the Town” and “The Ed Sullivan Show.”

Crusaders: “Big Town,” “The Captive City,” “The Sellout,” “Turning Point,” “The Naked Street,” “The Harder They Fall.”

Flawed Journalists: “Hot Summer Night,” “While the City Sleeps,” “Come Fill the Cup,” “The Tarnished Angels,” “Headline Hunters,” “Lonelyhearts,” “Al Capone,” “The Great Man,” “A Face in the Crowd.”

CLASS FIFTEEN (October 17): The 1950s – Part Two: Reporters as Scoundrels.

Required Reading: Syllabus – Class Sixteen

Film Excerpts include: “Ace in the Hole,” “The Underworld Story,” “The Last Hurrah,” “I Want to Live!,” “Sweet Smell of Success,” “The Big Knife,” “All About Eve,” “Washington Story,” “Slander,” “Scandal Sheet.”

CLASS SIXTEEN (October 19): The 1950s – Part Three: A 1950s Journalist Miscellany. Western Female Journalists. Singing Reporters.

Required Reading: Syllabus – Class Seventeen

Film and TV Excerpts include: “-30-,” “Teacher’s Pet,” “It Happens Every Thursday,” “It Happened to Jane,” “Designing Woman,” “Born Yesterday,” “Half a Hero,” “Miracle in the Rain,” “Trent’s Last Case,” “Screaming Mimi,” “To Please a Lady,” “Flesh and Fury.”

Western Female Journalists: “Texas Lady,” “Lone Star.”

Singing Reporters: “My Sister Eileen,” “You Can’t Run Away From It,” “High Society,” “The Philadelphia Story.”

CLASS SEVENTEEN (October 24): The 1950s – Part Four: The Reporter in Science Fiction. Foreign Correspondents. An Old-Fashioned Reporter. Historical Journalists.

Required Reading: Syllabus – Class Eighteen

Film and TV Excerpts include:

The Reporter in Science Fiction: “Red Planet Mars,” “War of the Colossal Beast,” “The Day the Earth Stood Still,” “The Thing From Another World,” “The Man From Planet X,” “The Gamma People,” “Island of Lost Women,” “The Land Unknown,” “Godzilla, King of the Monsters,” “The Deadly Mantis,” “Tarantula,” “Francis Covers the Big Town.”

Foreign Correspondents: “Love Is a Many-Splendored Thing,” “Another Time, Another Place,” “The Last Time I Saw Paris,” “Never Let Me Go,” “Roman Holiday,” “Little Boy Lost,” “Here Comes the Groom.”

An Old-Fashioned Reporter: “Living It Up.”

Historical Journalists: “Without Fear or Favor,” “Park Row.”

CLASS EIGHTEEN (October 26): The 1960s – Part One: Real-Life and Fictional Television Heroes. Crusaders and Foreign Correspondents.

Required Reading: Syllabus – Class Nineteen

Film and TV Excerpts include:

Real-Life and Fictional Television Heroes: Walter Cronkite, “60 Minutes,” “Medium Cool.”

Crusaders: “Shock Corridor,” “Black Like Me,” “Hawaii Five-0,” “The Name of the Game,” “The Bedford Incident,” “The Day the Earth Caught Fire.”

Foreign Correspondents: “The Green Berets,” “The Shoes of the Fisherman,” “Lawrence of Arabia,” “Anzio,” “Hogan’s Heroes,” “Quick, Before It Melts,” “Boeing, Boeing,” “The Magnificent Men in Their Flying Machines,” “The Great Race,” “The Assassination Bureau.”

CLASS NINETEEN (October 31): The 1960s – Part Two: The Reporter as Observer. The Columnist. The Magazine Editor. The Critic. A 1960 Journalist Miscellany.

Required Reading: Syllabus – Class Twenty

Film and TV Excerpts include:

The Reporter as Observer: “Elmer Gantry,” “Inherit the Wind,” “The Hoodlum Priest,” “In Cold Blood.”

The Columnist: “La Dolce Vita,” “The Legend of Lylah Clare,” “A New Kind of Love.”

The Magazine Editor: “Sex and the Single Girl,” “What’s New Pussycat?” “The Love God?”

The Critic: “Critic’s Choice,” “Please Don’t Eat the Daisies.”

A 1960 Journalist Miscellany: “The Odd Couple,” Reporters from “The Best Man,” “The Detective,” “Breakfast at Tiffany’s,” “Mary Poppins,” “Ernest Hemingway – Adventures of a Young Man,” “Gaily, Gaily,” “Gallagher,” “The Ghost and Mr. Chicken,” “The Man Who Shot Liberty Valance,” “Cimarron,” “The Twilight Zone: The Printer’s Devil,” “The Green Hornet,” “The Kraft Music Hall: Alan King Stops the Presses.”

CLASS TWENTY (November 2): The 1970s – Part One: The Investigative Reporter Returns. A 1970s Journalist Miscellany.

Required Reading: Syllabus – Class Twenty-One

Film and TV Excerpts include:

The Investigative Reporter Returns: “All The President’s Men,” “The Parallax View,” “The Lives of Jenny Dolan,” “Capricorn One,” “The Three Days of the Condor,” “The Odessa File,” “City of Angels: The November Plan,” “Futureworld,” “Kolchak: The Night Stalker,” “The Incredible Hulk.”

A 1970s Journalist Miscellany: “Ellery Queen,” “Between the Lines,” “Gibbsville: The Turning Point of Jim Malloy,” “Mary White,” “Jaws,” “Mrs. Columbo,” “The Tenth Month,” “Shadow of the Hawk,” “The Love Boat,” “The Girl From Petrovka,” “Young Winston,” “Apocalypse Now,” “Emmanuelle: Around the World,” “Barbara Broadcast,” “The Mephisto Waltz.”

TAKE-HOME TEST DISTRIBUTED

CLASS TWENTY-ONE (November 7): The 1970s – Part Two: The Broadcast Journalist. Hostile Critics.

Required Reading: Syllabus – Class Twenty-Two

Film and TV Excerpts include:

The Broadcast Journalist: “Network,” “The China Syndrome,” “The Electric Horseman,” “Act of Violence,” “First You Cry,” “Cold Turkey,” “Bananas,” “The Mary Tyler Moore Show,” “Lou Grant,” “WKRP in Cincinnati,” “Hindenburg,” “M*A*S*H.”

Critics: “The Odd Couple,” “Theatre of Blood.”

TAKE-HOME TEST DUE: The 1950s and The 1960s

CLASS TWENTY-TWO (November 9): The 1970s and 1980s: The Anonymous Journalist as Villain. Superhero Journalists: Clark Kent and the Daily Planet.

Required Reading: Syllabus – Class Twenty-Three

Film and TV Excerpts include:

The Anonymous Journalist as Villain:

Montage of Media: “The Preppie Murders,” “Winning to Kill,” “Roxanne: The Prize Pulitzer,” “Death Wish,” “While Justice Sleeps,” “The Palermo Connection,” “The Accused,” “Cry in the Dark,” “Legal Eagles,” “L.A. Law,” “Murder One,” “The Amy Fisher Story,” “Protocol,” “Ricochet.”

“King Kong,” “Miami Vice,” “Die Hard,” “Die Hard II,” “The Lost Honor of Kathryn Beck,” “Assassination,” “Perry Mason,” “The Rockford Files,” “Spenser: For Hire,” “CHiPs,” “Highway to Heaven,” “Hunter: Fireman,” “Hunter: Saturday Night Special,” “Barnaby Jones,” “Magnum, P.I.,” “The Dead Pool.”

Superhero Journalists: 1940-43 Superman cartoons, Superman movie serials, “The Adventures of Superman: The Television Program,” “Superman: The Movie,” “Superman II and III,” “Superman IV: The Quest for Peace,” “Lois and Clark: The New Adventures of Superman,” “The Adventures of Superman Saturday Morning Cartoons,” “The New Batman and Superman Adventures,” “Batman,” “Spider-Man,” Spider-Man cartoons.

CLASS TWENTY-THREE (November 14): The 1980s – Part One: Tough Reporters. Columnists.

Required Reading: Syllabus – Class Twenty-Four

Film and TV Excerpts include:

Tough Reporters: “Absence of Malice,” “Word of Honor,” “The Mean Season,” “Messenger of Death,” “Fletch,” “Fletch Lives,” “Power,” “Flash of Green,” “Hunter: The Incident.”

Columnists: “City in Fear,” “Night Heat,” “Highway to Heaven: Bassinger’s New York,” “Malice in Wonderland,” “The Gossip Columnist,” “Night Court: Advice Columnists,” “Growing Pains,” “Take My Daughters, Please,” “Heartburn,” “Warm Hearts, Cold Feet,” “A Good Sport,” “Continental Divide.”

CLASS TWENTY-FOUR (November 16): The 1980s – Part Two: Television Journalists.

Required Reading: Syllabus – Class Twenty-Five

Film and TV Excerpts include: “Broadcast News,” “News at Eleven,” “Reckless Disregard,” “Murrow,” “Tanner,” “Born on the Fourth of July,” “Roseanne,” “The Cosby Show,” “Who’s the Boss?,” “Simon & Simon,” “Eyewitness,” “Stillwatch,” “The Seduction,” “Eyes of a Stranger,” “A Stranger Is Watching,” “Visiting Hours,” “The Year of the Dragon,” “Hunter: Overnight Sensation,” “Simon & Simon,” “Keeping Track,” “Money, Power, Murder.”

CLASS TWENTY-FIVE (November 21): The 1980s – Part Three: Foreign Correspondents. Photojournalists. Foreign Journalists. Famous Journalists.

Required Reading: Syllabus – Class Twenty-Six

Film and TV Excerpts include:

Foreign Correspondents: “The Killing Fields,” “The Year of Living Dangerously,” “Highway to Heaven: The Correspondent,” “The A-Team,” “Last Plane Out.”

Photojournalists: “Under Fire,” “Salvador,” “China Beach,” “Love Is Forever,” “Violets Are Blue,” “Margaret Bourke-White,” “Gandhi.”

Foreign Journalists: “Scoop,” “Cry Freedom,” “A World Apart.”

Famous Journalists: “Reds,” “The Hearst and Davies Affair,” “Old Gringo.”

THANKSGIVING RECESS – (November 23)

CLASS TWENTY-SIX (November 28) : The 1980s – Part Four: Magazine Journalists. Victims, Murderers and Scandal mongers.

Required Reading: Syllabus – Class Twenty-Seven

Film and TV Excerpts include:

Magazine Journalists: “Perfect,” “Eddie and the Cruisers,” “Where the Buffalo Roam,” “Simon & Simon: The Third Eye,” “A Bunny’s Tale,” “Her Life as a Man,” “I Was a Mail Order Bride,” “Waitress,” “Crocodile Dundee,” “The Big Chill,” “Lace,” “Anything But Love,” “Anatomy of an Illness,” “The Island,” “Street Smart.”

Victims, Murderers and Scandal mongers: “Call Me,” “Jagged Edge,” “A Whisper Kills,” “Murder, She Wrote: Letters to Loretta,” “Matlock: The Ex,” “Matlock: The Tabloid,” “The Clairvoyant,” “Scandal Sheet.”

CLASS TWENTY-SEVEN (November 30): The 1980s – Part Five: Sci-Fi, Fantasy and Horror. Sports Reporters.

Required Reading: Syllabus – Class Twenty-Eight

Film and TV Excerpts include:

Sci-Fi: “Wrong Is Right,” “Special Bulletin,” “Deadline,” “Blue Thunder,” “RoboCop,” “Max Headroom,” “V.”

Fantasy and Horror: “Chances Are,” “Revenge of the Stepford Wives,” “Psycho III,” “Monsters,” “Amityville: The Demon,” “Mom,” “Strange Invaders,” “The Fly,” “Godzilla 1985,” “The Howling,” “Transylvania 6-5000,” “The Great Muppet Caper.”

Sports Reporters: “The Natural,” “Eight Men Out,” “Fever Pitch,” “Gulag.”

CLASS TWENTY-EIGHT (December 5): Murphy Brown And Other Broadcast Journalists. A 1980s Journalist Miscellany.

Required Reading: Syllabus – Class Twenty-Nine

Film and TV Excerpts include:

Broadcast Journalists: “Murphy Brown,” “Coach,” “Quantum Leap,” “The Best Little Whorehouse in Texas,” “Gas,” “Worth Winning.”

A 1980s Journalist Miscellany: “High Stakes,” “Perfect Strangers,” “The Emerald Tear,” “Eight Is Enough: A Family Reunion.”

CLASS TWENTY-NINE – THE LAST CLASS (December 7): Into The 1990s. Final Discussion and Summary.

Film and TV Excerpts include: “Heat Wave,” “The Image.”

FINAL EXAMINATION: TUESDAY (December 12) – 4:30 p.m. to 6:30 p.m.

LIST OF SUGGESTED READINGS

There are no textbooks available for use in this class. Your syllabus is your textbook. Bring it to class each week.

The following excerpts from various books, magazines and newspapers make up the readings, which are available in the Annenberg Resource Center.

Barris, Alex, "Stop the Presses! The Newspaperman in American Films," A.S. Barnes and Co., South Brunswick and New York, 1976. Chapter 2: "The Reporter as Crime Buster," pp. 22-54. Chapter 3: "The Reporter as Scandalmonger," pp. 55-77. Chapter 4, "The Reporter as Crusader," pp. 78-95. Chapter 7: "The Sob Sister," pp. 139-156.

Bergman, Andrew, "We're in the Money: Depression America and Its Films," Harper-Colophon Books, Paperback, Harper & Row, New York, 1983. Chapter 2: "The Shyster and the City," pp. 18-29.

Courson, Maxwell Taylor, "The Newspaper Movies: An Analysis of the Rise and Decline of the News Gatherer as a Hero in American Motion Pictures, 1900-1974," a Dissertation submitted to the Graduate Division of the University of Hawaii in partial fulfillment of the requirements for the degree of Doctor of Philosophy in American Studies, August, 1976. Chapter III: "Type-casting the Fourth Estate," pp. 33 to 65. Chapter IV: News Gatherers in Films," pp. 66-127.

Good, Howard, "Outcasts: The Image of Journalists in Contemporary Film," The Scarecrow Press, Inc. Metuchen, N.J. & London, 1989. "Shared Fictions," pp. 7-25.

Kael, Pauline, "Raising Kane," 1971, in "The Citizen Kane Book," Limelight Edition, 1984, pp. 3-84.

Robards, Books, "Newshounds and Sob Sisters: The Journalist Goes to Hollywood," in "Beyond the Stars: Stock Characters in American Popular Film," by Paul Loukides and Linda K. Fuller, Bowling Green State University Popular Press, Bowling Green, Ohio, 1990, pp. 131-145.

Rosen, Marjorie, "Popcorn Venus: Women, Movies and the American Dream," Coward McCann and Geoghegan, New York, 1973, pp. 133-140.

Sikov, Ed, "Screwball: Hollywood's Madcap Romantic Comedies," Crown Publishers, Inc., New York, 1989. Chapter 7: "Caught in the Press: The Newspaper Screwball," pp. 156-173.

ADDITIONAL RESOURCES

Ness, Richard R., “From Headline Hunter to Superman: A Journalism Filmography,” Scarecrow Press. Published: October 7, 1997. A guide to more than 2,100 feature films dealing with journalism. An excellent resource.

Langman, Larry, “The Media in the Movies: A Catalog of American Journalism Films, 1900-1996.” McFarland & Company. Published: April, 1998. Mediocre book eclipsed by Ness’s volume.

Good, Howard, “Girl Reporter: Gender, Journalism and Movies,” Scarecrow Press. Published: May, 1998.

THE INSTRUCTOR

Joe Saltzman has been a prolific print and electronic journalist for 40 years. He created the broadcasting sequence for the School of Journalism at the University of Southern California in 1974. He has taught for more than 30 years, is a tenured professor at USC and the winner of several teaching awards, including the USC Associates Teaching Excellence Award. He is currently the associate dean of the Annenberg School for Communication.

Before coming to USC, Saltzman was a senior writer-producer at CBS, Channel 2, in Los Angeles. His documentaries and news specials have won more than 50 awards including the Alfred I. duPont-Columbia University Award in Broadcast Journalism (broadcasting’s equivalent of the Pulitzer Prize), two Edward R. Murrow Awards for reporting, five Emmys and four Golden Mike awards. Saltzman is listed in Who’s Who in America, the International Who’s Who in Literature, Who’s Who in California, Who’s Who in the West, and International Biography. Saltzman is currently writing a series of books called “Heroes and Scoundrels: The Image of the Journalist in Popular Culture.”

Terry Anzur, who reads the voice-over commentary, is an assistant professor in the School of Journalism and co-anchor of Channel 5’s “News at 10” in Los Angeles.

CLASS WORK NOTES

CLASS ONE INTRODUCTION

THE IMAGE BEGINS

The images of the journalist we cling to in the 20th century were created chunk by chunk, real and imagined, from biblical times through Elizabethan England when messengers, heralds, minstrels, gossips, busybodies, news criers, balladeers, travel correspondents, letter-writers, epitaphers, pamphleteers, hacks, free-lance writers and newsmongers hammered out what would be called journalism. The lust for news, for tidings, for gossip, for information about everything and anything goes back to the beginnings of recorded history.

Inseparable from this passion for news was a dislike for those who peddled information. The messengers dealing in this valuable commodity always wanted something in return, some form of currency for their information – money, an exchange of information, favors of gratitude. Those who had information had power over those who wanted that information. The more valuable the news, the greater the power. The have-nots began to envy and even fear purveyors of news and these emotions quickly turned to anger and hatred. This love-hate relationship, this dichotomy, winds itself throughout history: The news was valued, but often those who brought it were despised, ridiculed, attacked, jailed, even murdered.

The earliest local news merchant was branded a gossip, a busybody, a witch, and treated with contempt in life and literature. Although the information was coveted, it was considered demeaning to talk about individuals behind their backs and to look down at the misfortunes and frailties of neighbors. The heralds, the messengers, the news criers often had to run for their lives if the news they delivered was bad or considered inappropriate.

To survive, the news trader quickly learned how to please an audience, whether royal or common. The news balladeers cloaked their stories in patriotism, morality and popular sentiment. Early publishers of newsbooks followed suit. And it continues to this day. Give the public what it wants became the catchword of the earliest of journalists.

THE IMAGE OF THE JOURNALIST

The contradictory portrayal of the journalist as part-hero, part-scoundrel has its roots in popular literature. In the 1890s, a new class of fiction emerged in America that took the reporter for its hero. Between 1890 and 1930, two things happened. A great mass readership for newspapers was created when record waves of immigration filled the cities. And mechanical breakthroughs made larger and faster press runs possible. Now the newspapers had the readers to give them economic success, and they had the presses to get the newspapers into the hands of those of readers.

Historians point out that from the beginning the educated classes were critical of the new wealth and power of the press. They complained that the mass-circulation dailies, with their big, black headlines screaming of murder, misfortune and madness, pandered to the semiliterate and poisoned the atmosphere of American life. Journalists, longing for public acknowledgment that their jobs were important, were cut to the quick by this kind of criticism. They may have appeared to be indifferent to the attacks on the press, but most were deeply hurt by their failure to gain respect. The novels and short stories of the 19th and early 20th centuries featuring journalists continually attacked and downgraded the profession. In novel after novel, journalism was depicted as a strange world where brilliant young men turn into pathetic, bitter old men.

Although some newspaper novels won popularity and became best sellers, they never attracted the mass audiences that the newspaper film did. On the big screen, the image of the journalist was magnified and put in noisy motion. Movies set in newspapers were filled with adventure, mystery and romance. They were tough, urban, modern talkies.

From the beginning, brashness and cunning immediately defined journalists on screen. They were creatures of the city familiar with its fast pace, crowds and the opportunities to get ahead. They reflected the American audience's preference for action and accomplishment rather than ideology and they embodied the myth of the self-reliant individual who pits nerves and resourcefulness against the unfair society-at-large.

The image of the journalist includes reporters, editors, columnists, foreign correspondents, newsreel camerapersons, photographers, broadcasters, producers and writers.

Reporters seemed like a member of the audience and the audience identified with them. They were down-to-earth and used charm and wit to make it on their own rather than through connections or inherited power.

The reporter is a populist hero. Reporters seem practical and are often displayed as anti-intellectuals. They depend on street smarts rather than college educations. And they take great pains to pass themselves off as regular guys and gals, often expressing hostility to formal education. Reporters are part of a democratic profession – women have almost equal status as men. There is a pecking order, however, regardless of sex. Gossip columnists are at the lowest end, reporters somewhere in the middle, editors above reporters, with foreign correspondents, the critics, and war correspondents at the top.

Although the movie journalist is often an active participant in the battle between good and evil, the public roots more for the reporter when that reporter is an observer of corruption that he or she is compelled to tell the world about.

When journalists abandon their observer status, they usually become part of the corruption and, in effect, abandon their profession. Reporters are often voyeurs, standing in for the audience. When they fight corruption and expose the crooks, they represent the best side. When they give in to sensational news and what the critics called yellow or tabloid journalism, they represent the worst side. For many movie-goers, the reporters in the beginning of film were social achievers,

more like lawyers or doctors of the period. The independence of journalists allowed them to investigate political corruption and remain above the fray.

The journalist has the power to change the world through the dissemination of information. The tools of the trade were well-known to moviegoers, starting with the telephone, the typewriter, the camera, and then tape and video recorders and the computer.

In the beginning, reporters wore hats, usually a sharp-brimmed fedora that when snapped down indicated the reporter meant serious business. When the brim was left up, it meant the reporter was a comic figure. For generations of moviegoers, the image of the fast-talking journalist with a cigarette in one hand and a stiff drink in the other was as real as the newspapers they held in their hands.

There was booze in the desk drawers. There were lines like: “Gimme Rewrite!” Or “Stop the Presses.” Or “I want facts that won’t bounce.” Or “Are you talking turkey?” Or “I thought you were on the level for once!” Or “I’m through with your dirty rag!” Or “What do you think this is – a weekly?” Or “Say, I’ve got a story that’ll curl the hair on an eggplant!” Or “This is the press room, we’re busy.” Any reference, however, to ethics produces gut-spilling laughter.

Reporters and editors were tremendously popular in the early sound films. Maybe because they were nimble, clever creatures who could get away with anything, who could tell tall tales with a straight face. The image of the reporter is often one of a talent for spontaneous lying and deception. In the hands of a typical American movie reporter, the double cross became an art form.

The reporter in the movies is a mixture of private eye and poet with an around-the-clock dedication that replaced spouse and family with the camaraderie and rivalry in the newsroom. Over and over, we see the reporter or editor married to the paper, finding that maintaining a private life is almost impossible. Women who are not in journalism are usually viewed as obstructionists who want men to relinquish the jobs that give them their whole identity. They are discussed with horror as the enemies of men’s calling and pleasures.

TABLOID JOURNALISM

From the beginning, journalism was what we would call “tabloid” today. No one is quite sure what tabloid means because, like pornography it means different things to different people. But most readers and viewers swear they know it when they see it. Descriptions range from sensationalism, scandal, lurid, exploitative, emotional, wildly dramatic, startling, thrilling, unscrupulous, exciting, offensive, titillating, shocking, outrageous, malicious, gossipy, shameful, corrupt, defamatory, possibly libelous.

If you are someone in the public eye, tabloid is synonymous with lying and deceit. It usually means any journalist who talks to you, shoots your picture or writes about you without your permission. If you are in the audience, tabloid means something faintly taboo, forbidden and fascinating.

People always have been curious about the flaws and eccentricities of their neighbors. In the 15th century, the earliest journalists, the professional news ballad-writers, quickly figured out what the public wanted to hear and buy: Verses about executions, battles, coronations, crime, violence, scandal, witches, oddities and magic. This was tabloid journalism in its infancy. The rhyming newswriters originated the image of the newsmongering journalist who gives the public what it wants no matter how ugly or coarse the story and its presentation may be.

The earliest newswriters knew that a report on an execution of a notable traitor or a crime involving jealousy or passion was hot copy. No one worried about what was real or false. What they didn't know, they made up, fusing together topical facts, innuendo, rumor, libel and gossip into vivid descriptions that captivated their audiences. The method of transmission may have been primitive, but the end result was the same: The elite moaned about the corruption of the population's mind and morals while the population waited eagerly for the next story documenting an act of revenge or honor.

While it may be true that tabloid journalism tends to trivialize who and what we are, it always involves visceral emotions: Love, hate, joy, fear. It usually involves the famous and the infamous, the unusual, the criminal or the bizarre. The concept of tabloid journalism and the elite who are appalled or fascinated with tabloid reporting is as old as journalism itself.

THREE FILMS

Audiences loved newspaper movies from the start because they were exciting and filled with fascinating people who lived lives most people only imagined. For our first class, I've picked three films that demonstrate this vividly. The movies have never caught the real flavor of a newspaper office better, or more believably conveyed the role of the crusading journalist in America, or better shown the true drama of freedom of the press than in these three films.

The first film, from 1931, FIVE-STAR FINAL, shows the worst face of journalism, the kind of journalism most people talk about when they say the news media are corrupt and should be banned from interfering in people's lives. It is important for you to remember that this film was made 67 years ago. Next time you hear an angry diatribe against today's news media, remember **FIVE-STAR FINAL**. Edward G. Robinson offers an unforgettable portrait of a tabloid editor.

The second film is from the 1950s. **DEADLINE U.S.A.** is one of the most authentic-looking newspaper films ever made. The plot may be a bit melodramatic, but you'll never forget Humphrey Bogart's portrayal of a hard-working newspaper editor trying to save his paper.

The third and final film is **A DISPATCH FROM REUTER'S**, a historical film made in 1940 that displays the passion of journalism. Again, Edward G. Robinson is the star and the film is set in Europe, but it has been Americanized to the point where everything said applies to the spirit and fundamental importance of the American news media.

CLASS ONE (August 31): Introduction – Pre-Film Background and the Image of the Journalist.

1931	FIVE-STAR FINAL Edward G. Robinson is Randall, managing editor of the New York Gazette Oscar Apfel is Hinchcliffe, publisher of the New York Gazette Ona Munson is Kitty Carmody, reporter of the New York Gazette Boris Karloff is Isopod, reporter of the New York Gazette
1952	DEADLINE U.S.A. Humphrey Bogart is Hutchinson, managing editor of the Day
1940	A DISPATCH FROM REUTERS Edward G. Robinson is Julius Reuters

CLASS ONE SUMMARY

The first two films showed you two sides of journalism. **Five-Star Final** pictures newspapermen and women as villains doing anything for a buck. Edward G. Robinson's editor is a scoundrel, an accomplice to it all, but in the end he acts heroically by resigning and leaving the tabloid in the gutter.

It's the journalist at his and her worst: Lying, cheating, unfeeling, uncaring, corrupt, buying off people, breaking and entering, only concerned with sensational stories that raise circulation and profits. But even in this story filled with villains, the managing editor ends up being something of a hero, flawed, but heroic nonetheless as he finally sees the light and resigns in disgust over what he and his profession have become. The editor and his secretary together serve as the conscience of the newspaper and their actions at the end of the film can be viewed as heroic. They leave the ranks of journalists who have descended into the gutter and their redemption offers hope for the future.

In **Deadline U.S.A.**, the journalists act heroically throughout the film, and yet they browbeat a cowardly brother into confessing and inadvertently send him to his death. The editor, while behaving like a professional throughout most of the movie, still uses the power of the press to check out his former wife's fiancé, and acts at times more like a policeman than a journalist. In both films, reporters are shown as drunks and always more determined in achieving their desired end regardless of the means.

One newspaperwoman wrote that the climactic scene in the pressroom in **Deadline U.S.A.** may seem hokey, dated and melodramatic but when the managing editor gives the signal to roll the awesome thunder of the presses, it sends a shiver through any old-time journalist. The story is being told. The news is tumbling out. What we learned throughout the day is on its way to the readers. And that is what journalism is all about. It is the scene to be remembered – because journalism is more than a business, a vehicle for stroking egos. It is a crusade. It is recording the events of the world as clearly and accurately as possible for the public.

To all these movie journalists, whether they be the villains of **Five-Star Final** or the heroes of **Deadline U.S.A.**, the story is the most important thing. The story comes before sleep, food, drink, before family, friends, even themselves. They will get that story no matter what – whether that story be about a sensational “love nest” murder or the downfall of a crime boss. And they will only worry about the consequences, about the ethical implications of printing it, about the ramifications of what they do and how they do it – after the story appears in print. Whether they are heroes or villains in the movies usually depends on the nature of the story, not in the way it is pursued. These movies teach us that if you want to be a hero in journalism, expose crime bosses or crooked politicians and businessmen who deserve what the power of the press can do to them. You go after anyone else at your own risk.

A Dispatch from Reuters is a thrilling piece of film work. From its inspiring inscription to its final scenes, **A Dispatch from Reuters** is a passionate defense of the freedom of the press. Because Edward G. Robinson plays Reuters and because everyone speaks English, American audiences could relate to this European journalist.

Reuters passionately believes in making the world a smaller and better place through the power of news. He wants to make sure people are informed quicker and better than ever. The freedom of the press debate in the House of Commons offers all the right reasons to have freedom of the press. The audience sides with Reuters knowing his information is accurate and that the politicians are behaving badly. When confirmation comes that Reuters has been right all the while, the heart soars almost as high as the dramatic music.

These three films about journalism give you an idea of what's in store for you the rest of the semester. Decade by decade, we'll look at the images of journalists in film and television and see how they influenced what the American people thought about their media and the people in it.

PREVIEW: In the next class, we'll take a close look at one of the most influential newspaper films in history, **The Front Page**, and learn more about the reporter as a hero, the reporter as a villain, and the reporter as a combination of both, someone pretty much like you and me.

CLASS TWO INTRODUCTION

The new reporter-heroes were invented by former newspapermen who created indelible images so true-to-life that they replaced real journalists in the minds and hearts of the public.

In 1928, the year that talking pictures were starting to sweep the country, two former newspapermen, Ben Hecht and Charles MacArthur, concocted **The Front Page**, a play that became a big Broadway hit and would become the quintessential newspaper movie.

What made **The Front Page** such a smash hit was not the convoluted plot, but the characters: Hard-boiled cynics whose breezy irreverence to and lack of respect for editors, politicians, police, advertisers, publicity seekers, females, and public officials were irresistible to audiences.

The scheming city editor Walter Burns was modeled after Walter Howey, a real-life city editor of the Chicago Tribune making \$8,000 a year until publisher William Randolph Hearst lured him away to New York with an offer of \$35,000 a year. It was an offer Howey couldn't refuse, so he became editor of the New York Mirror. At one time or another, just about all the Hollywood writers had worked for Walter Howey and/or spent their drinking hours with friends who did. He was the legend: The classic model of the amoral, irresponsible, irrepressible newsman who cares about nothing but scoops and circulation. He had lost an eye (supposedly in actual fighting of circulation wars), and Ben Hecht is quoted as saying you could tell which was the glass eye because it was the warmer one.

Hecht would use Howey again as his inspiration for the editor in **Nothing Sacred** – “a cross,” he said “between a Ferris wheel and a werewolf” – and Howey turns up under other names in other plays and movies. Newspaperman-turned scriptwriter Hecht once refused to work for Howey, “being incapable of such treachery as he proposed.” The monster was softened for the films.

The play, “The Front Page,” was not only a big success in 1928, but was also successful in one revival after another on Broadway – in 1946, in 1968 and, again, in 1986. Four films, spanning nearly 60 years, would be based on the play.

The Front Page exploded on film. No one had seen anything like this before. From the opening credits, to the fast-paced action and dialogue, these reporters created the stereotypes that film after film would follow for decades.

CLASS TWO (September 2): THE FRONT PAGE.

1932	THE FRONT PAGE Adolphe Menjou is Walter Burns, editor Pat O'Brien is Hildy Johnson, reporter
1974	THE FRONT PAGE Walter Matthau is Walter Burns, editor Jack Lemmon is Hildy Johnson, reporter
1937	THERE GOES MY GIRL Richard Lane is Tim Whalen, managing editor Ann Sothern is Connie Taylor, reporter Gene Raymond is Jerry Martin, rival reporter
1940	HIS GIRL FRIDAY Cary Grant is Walter Burns, editor Rosalind Russell is Hildy Johnson, reporter
1987	SWITCHING CHANNELS Burt Reynolds is Sully, the news director Kathleen Turner is Christine Colleran, TV reporter-anchor

CLASS TWO SUMMARY

The Front Page has been called a valentine to the press. One reason it has been so successful is that Ben Hecht and Charlie MacArthur wrote about newspaper people as newspaper people liked to think of themselves and some still do. No matter that humming computer terminals have replaced rattling typewriters, or that the discovery of a “love nest” rarely merits an extra anymore, or that cities like Chicago no longer have eight dailies engaged in cutthroat competition for the big scoop, **The Front Page** is newspapering as old-time reporters thought it should be. The work, part farce, part melodrama, part cartoon is the Rosetta stone of the reporter’s romantic self-image.

Revisionists who can resist the fast-talking, clever dialogue that races through the plot, can have a field day with **The Front Page**. They can use it as a fierce criticism of the newspapers of the period. But film audiences of the 1930s and 1940s didn’t care. **The Front Page** and **His Girl Friday** not only capture the story-at-any-cost and the snappy, bustling world of newspapering, but they also capture the corrupt, yellow journalism of the period.

The Front Page, in all of its variations, is also about corrupt politicians who will do anything to stay in office, from exploiting human tragedy to buying off anyone who can help them; loyal gangsters who will do anything to please “the boss;” and editors who will do anything to win circulation wars. As one critic put it, “This is a town festering with corruption and everyone aspires only to scramble to the top of the dung heap.”

One critic wrote that journalists tend to think of the world of **The Front Page** as a kind of Garden of Eden, an unspoiled paradise of frantic competition and dissipation in an era when reporters worried about the price of a shot of whiskey and a beer, not the tax consequences of a vacation home and an individual retirement account.

The rowdy tabloid reporting of Chicago in the Roaring Twenties seems vivid, creative and a whole lot more fun than the serious newspaper’s sober pursuit of facts and reasoned analysis. But more than 70 years of interpretation may have been wrongheaded. You can make the case that **The Front Page** is less a lark and more a socially inflamed piece of press criticism. Looked at this way, you could say that the reprehensible reporters peddle human interest without feeling the least flicker of humanity. They have abandoned the true purpose of journalism – to inform and educate the public.

These reporters gamble on anything, even a person’s life. The story-at-any-cost mystique is extended to its logical, horrible extreme when a prostitute is surrounded by journalists who threaten her to get her to reveal an escaped convict’s hiding place. When she jumps out the window, the reporters forget the woman and only think of the story. It is interesting that in the 1932 version, the reporters behave like animals when they first confront the prostitute. In the 1975 version of **The Front Page**, they are more sympathetic and Jack Lemmon’s Hildy Johnson even comes to her aid. In **His Girl Friday**, the now-female Hildy Johnson actually defends the prisoner’s girl friend and after her male colleagues have behaved so badly, she sarcastically spits

out the famous line, “Gentlemen of the press.” The female Hildy Johnson is a much more appealing character than her male counterparts.

If you look at **The Front Page** critically – something few did when the first film came out – you see journalism symptomatic of its time, a press that did little to change the corruption and cynicism around it, and seemed to revel in its stench.

Ben Hecht and Charles MacArthur wanted to write a play about newspapers that would glorify the reporter, damn the editor and accurately show the boisterous world of newspapering. They succeeded beyond their wildest dreams, creating a new movie hero in the process. They created a piece of press history and criticism that can not only be enjoyed today as a period piece, but can – in spite of the authors' intentions – also be used as a stinging indictment of the way the press behaved in the early decades of this century.

Hecht and MacArthur turned out to be better reporters than even they may have guessed. Their observations have a depth and precision that enables the viewer to reach entirely different conclusions about a newspaper era and the people in it depending on their frame of reference and philosophy. Perhaps **Switching Channels**, which moved the action to a TV newsroom, was such a dismal failure at the box-office because it seemed too close to our perception of what real TV journalism is like.

This dichotomy of images – the rousing, romantic world of the quick-witted, irreverent reporter who can go anywhere, see anyone and do anything for a story is in dramatic conflict with the realistic, corrupt world of the cynical, flawed reporter who shows little sensitivity or concern about humanity and who will exploit anyone for a story. This dichotomy of images between the reporter as hero, and the reporter as scoundrel would be one of the more enduring legacies brought to the screen by newspapermen and women who came to Hollywood in the 1930s.

PREVIEW: In the next class, we'll look at the beginnings of the newspaper film in the 1920s, and then focus on the 1930s where the newspaper film created images of the journalist that would stay with the American people for the rest of the century.

CLASS THREE INTRODUCTION

Moviemakers have always had a love affair with journalists. And for good reason. Reporters make perfect movie heroes. A newspaper office (and now a television newsroom) is the perfect movie set. The news product and those producing it make for instant movie scripts.

A newsroom is always filled with fast-talking, bright people whose main work is to talk to strangers, investigate a situation, get answers, develop a story. Since reporters are always finding out something about someone, they create countless stories with good beginnings, middles and endings. The newspaper gave the moviemaker an endless flow of story possibilities in an atmosphere that soon became so familiar to movie audiences that journalists could be thrown into a film without the scriptwriter having to worry about motivation or plot.

By the early 1920s, audiences already knew that reporters were always involved in some kind of story, no matter how bizarre or melodramatic. They accepted it as a matter of course. In the process, they not only got large doses of entertainment, but also a series of lasting impressions about the media that have stayed in the public mind for eight decades.

THE BEGINNINGS

A reporter without a voice is only a shadow of the real McCoy. The images at first didn't speak, but all of the Jekyll-and-Hyde stereotypes of the newspaperman and woman were there in the pages of melodramatic fiction and in the silent films often based on that fiction – the aggressive male or female who would do anything for a scoop, who was as adept at catching crooks as at grabbing headlines, who exposed the rich, the famous and the crooked while romancing a dame or a guy and guzzling booze. People who read newspapers didn't have the slightest idea how the news came to them until they read about it in lurid books or saw it on the silent screen.

Right from the beginning of film, the world of the newspaper was an easily accessible and recognizable background.

The first recorded newspaper film was **Horsewhipping the Editor**, made in 1900, which showed an editor being attacked by an irate man for some unexplained offense. A scrub woman and a small boy come to the editor's rescue and rout the attacker.

The earliest silent films, usually nothing more than a simple documentation of routine events, included **Delivering Newspapers**, a 1903 film showing a group of newsboys getting papers off a delivery truck. Newsboys yelling out headlines were commonplace by the turn of the century.

The age of yellow journalism (a name derived from a newspaper comic character called the “Yellow Kid”) was in full swing. From the 1890s, yellow journalism had, in the words of the historian, “choked up the news channels on which the common people depended with a shrieking, gaudy, sensation-loving, devil-may-care kind of journalism,” twisting stories into the “form best suited for sales by howling newsboys.” The people loved it. Even conservative newspapers were forced to take on a yellow hue to sell their products. By 1900, nearly a third of the metropolitan dailies were turning news stories into melodramas that could be summed up in one loud headline. It was the perfect time for moving pictures.

We’ll start with five silent films, two of them starring the great silent film clowns, Charlie Chaplin and Buster Keaton. Then we’ll move into the early sound films of the 1930s. There will be excerpts from six films featuring the journalist as a crime-buster, more interested in solving crimes than writing stories. Then excerpts from seven films featuring the journalist as a crusader, risking life and limb to expose wrongdoing. And we’ll end the day with a look at how alcoholism and journalism was treated in the 1930 films.

CLASS THREE (September 7): The Beginnings – 1890 to 1930s. The Golden Age of the Newspaper Film. Part One – The Reporter as Hero: The Crime-Buster and the Crusader. The Reporter and Alcohol.

PRE-1930 Film Excerpts

1915	MAKING A LIVING Charlie Chaplin, reporter-photographer
1925	THE LOST WORLD Lloyd Hughes is Ed Malone, cub reporter, London Record
1927	MAN, WOMAN AND SIN John Gilbert is Al Whitcomb, cub reporter Jeanne Engels is Vera Worth, society editor
1927	IT Gary Cooper, anonymous newspaper reporter
1928	THE CAMERAMAN Buster Keaton, MGM newsreel cameraman

1930 Film Excerpts – The Crime-Buster

1939	TWELVE CROWDED HOURS Richard Dix is Nick Green, reporter, Star Telegram
1933	I COVER THE WATERFRONT Ben Lyon is H. Joseph Miller, waterfront reporter
1938	THE CRIME RING Alan Lane is Joe Ryan, reporter, Los Angeles Daily Sun
1931	DANCE, FOOLS, DANCE Joan Crawford is Bonnie Jordan, cub reporter Cliff Edwards is Bert Scranton, star reporter
1932	THE ROADHOUSE MURDER Eric Linden is Chick Brian, cub reporter, New York Star
1933	THE PICTURE SNATCHER James Cagney is Danny Kean, photographer Ralph Bellamy is McLean, city editor of the Graphic News Alice White is Allison, female reporter

CLASS THREE – Continues

1930 Film Excerpts – The Crusader

1931	THE SECRET SIX Clark Gable is Carl Luckner, reporter, Daily Tribune Johnny Mack Brown is Hank Rogers, reporter, Morning Examiner
1935	SPECIAL AGENT George Brent is Bill Bradford, reporter, Morning Tribune
1939	BLACKWELL'S ISLAND John Garfield is Tim Hayden, reporter, Times-Dispatch
1939	EACH DAWN I DIE James Cagney is Frank Ross, reporter, Banton Record
1936	BULLETS OR BALLOTS Henry O'Neill is Ward Bryant, newspaper publisher
1936	GRAND JURY Owen Davis Jr. is Steve O'Connell, cub reporter, Chronicle
1939	TELL NO TALES Melvyn Douglas is Michael Cassidy, editor, Evening Guardian

The Reporter and Alcohol

1934	FRIENDS OF MR. SWEENEY Charlie Ruggles is Asaph Holiday, editorial writer, Balance Weekly Berton Churchill is Franklin P. Brumbaugh, publisher of Balance Weekly
1932-33	MONTAGE OF THE REPORTER AND ALCOHOL
1938	THE SISTERS Errol Flynn is Frank Medlin, reporter Donald Crisp is Tim Hazeltine, sports reporter

CLASS THREE SUMMARY

From the very beginning of cinema, journalism and the movies was an irresistible combination. In **Making a Living**, Charlie Chaplin is an ambitious reporter-photographer who will do anything to get the story first – including stealing a colleague’s camera and story. In **The Lost World**, a reporter must run for his life when he tells a crowded auditorium that he is a journalist. He then takes over the role of hero in helping to finance an expedition to The Lost World. He, of course, ends up with the girl. In **It**, the reporter, even though he is played by future superstar Gary Cooper, is a minor character, but it is his newspaper story that changes the lives of the principal characters.

The world of newspapers in the 1920s was considered a soulless place filled with sophisticated and sarcastic men and women. In **Man, Woman and Sin**, a naïve young man is corrupted by the cynical souls who work on a newspaper. And in **The Cameraman**, a naïve newsreel operator wins his stripes by doing the one thing that every newshound takes seriously: Getting an exclusive story.

When sound came in, the newspaper film found its voice and the image of the journalist would never be the same again. The 1930s became the Golden Age of the Newspaper Film with one reporter after another creating indelible images in the public mind that would last for decades.

In today’s class, we’ve seen a sampling of the reporter as a crime-busting, crusading hero. But heroes with tarnished halos who would do anything for a story regardless of the consequences. The story was everything – more important than money, than love, than friendship.

We’ve seen reporters who will do anything for a story, even make love to a crook’s daughter in **I Cover the Waterfront**. All that matters is the story and nothing, not even love, can get in its way.

We’ve seen reporters who are good eggs trying to do their job even if it hurts the people they love. In **Twelve Crowded Hours**, the reporter files his story even though he knows it will break his girl friend’s heart. In **The Crime Ring**, reporters go undercover to expose a racket and end up catching the crooks and saving the day.

We’ve seen reporters who risk their lives to expose crime and we’ve seen how reporters are, above all, loyal to their newspapers and to their colleagues. No one in **Dance, Girl, Dance** can rest until the persons responsible for the death of a reporter can be punished.

We've seen how the scoop is everything. The **Roadhouse Murder** takes that concept to its logical extreme when the reporter, obsessed with getting a byline exclusive, almost ends up in the electric chair for murder. When a gangster turns reporter in **The Picture Snatcher**, we discover that many of the same skills that make a crook successful can be easily applied to being a successful journalist. The Picture Snatcher lies, steals, and breaks the law, all in pursuit of the exclusive picture and story. But he's also James Cagney, one of the most popular actors in motion picture history, and he breaks the law and throws ethics out the door with such good humor and daring, that the audience doesn't care and simply sits back and applauds.

We've seen crusading newspaper reporters who will not be intimidated by anyone even if it means getting fired, or going to prison or even getting killed. In **The Secret Six**, a reporter works for a secret police organization and risks his life to capture the gangster who runs the city. In **Special Agent**, it's difficult to figure out if the reporter is a treasury agent or if the treasury agent is really a reporter, but in any case, the crooks end up dead or in jail.

In **Blackwell's Island**, a reporter gets fired for writing the truth, goes to another newspaper and then purposefully goes to prison to get the story that sends a gangster kingpin to jail.

In **Each Dawn I Die**, another reporter also ends up in prison, this time framed by the gangsters he was trying to expose. Throughout the film, the reporter cries out for justice and only a tacked-on happy ending prevents him from renouncing journalism as being responsible for his current, wretched condition.

In **Bullets or Ballots**, a courageous, crusading publisher is shot down in the streets, but his death sparks a revolt that results in the destruction of the city's rackets.

In **Grand Jury**, a cub reporter uses his grandfather's connections to scoop the competition and expose a corrupt businessman who is the secret gangland leader.

And in **Tell No Tales**, a crusading editor captures the kidnappers to save his newspaper.

Why are these films so popular? Why are reporters playing police so much fun to watch? One reason might be that the audience is trying to solve whatever mystery there is and the reporter serves as their surrogate. Reporters have the power to see things and make sense out of them, to ask questions and get answers and we can vicariously do that with them.

Reporters, like the equally popular gangster in films, can do more than we can, since they have access to places and people that we don't. Reporters are very much on their own and they are willing to take on anyone to get the story. Like an urban cowboy, the reporter is always exciting to watch and constantly on the go, fighting the bad guys and trying to bring them to justice. We identify with reporter-heroes because they always champion the underdog, people like us without any influence or power.

The way 1930 newspaper films looked at alcohol was best illustrated in **The Friends of Mr. Sweeney**. Booze is treated as a source of fun and pleasure. The timid reporter becomes a movie journalist hero when he's under the influence of alcohol doing what he never would have the courage to do cold sober.

While alcohol flowed in one hilarious scene after another, it was clear that booze was one of the ways that depressed and dejected journalists could escape the pressures of their 24-hour-a-day job and their feelings that there was no future for them as long as they stayed on a newspaper. It was either get out, or drink yourself into oblivion wasting away on some copy desk.

In **The Sisters**, we saw how alcoholism could kill a career and a marriage. But it wouldn't be until the late 1940s and 1950s that the movies would take a long, hard look at the alcoholism that pervaded the newspaper profession.

PREVIEW: The crime-buster and crusading newspaperman is one type of reporter hero. In the next class, we'll take a look at the movie's concept of everybody's favorite reporter, the Sob Sister, who is usually in the thick of the action.

CLASS FOUR INTRODUCTION

THE SOB SISTER

Women who worked on newspapers in films did more glamorous work than most of those who worked on real papers. Too often young female reporters on big city papers were confined to covering social news and women's page features. There were notable exceptions. But for every well known female reporter who got to cover top stories, there were thousands who spent most of their working lives covering weddings, social events, interviewing outstanding mothers, listening to luncheon-club lecturers or otherwise helping to fill those pages that editors were convinced women were turning to every day.

Editors used female reporters to cover the human or color sidebar of a story. If somebody accused of a crime happened to be a woman, a female reporter would be assigned to play up the emotional aspects of the story. Or if the accused was a man, he might have a wife or a girl friend or mother that the female reporter could interview, playing up any heart-tugging angles, any emotional aspects of the story. What they wrote came to be referred to as sob stories and female reporters came to be known, at least in the movies, as sob sisters.

Even in silent movies, women found a curious independence in newspaper films.

A film made in 1911, **The Reform Candidate**, featured a feisty female reporter whom one contemporary critic praised "as the sort who has to fight her way instead of having it prepared for her. She's the kind of up-to-date heroine that American audiences admire more than the clinging vine variety."

In the 1913 film, **Her Big Story**, a woman journalist uncovers the real power behind the mayor who, ironically, is also the owner of the newspaper for which she works.

In 1915, **How Mollie Made Good**, told the story of a young Irish girl who is given an assignment to see if she can make it as a reporter. She pursues the story by car, bus and airplane, is involved in a train wreck, subdues a pickpocket, eludes a vicious dog, and gets drenched in a rain shower. She finally gets the story and her reward is \$50, a job and the love of a handsome, young associate editor.

In 1916, women journalists were the ones to expose crooks as well as capture counterfeiters in a film called **Perils of Our Girl Reporters**. From the beginning, women "were independent, hard-boiled dames ready and willing to do anything their male counterpart would do to get that story." The Sob Sister became popular.

Female reporters were perfect for the movies. They offered the meatiest roles for female actors, and with male reporters they created the perfect battleground of the sexes – the underrated girl reporter challenged to prove she's as capable as the male, and the boy reporter confident that no girl could possibly keep pace with him. It was a marriage made in heaven and movies discovered it immediately.

CLASS FOUR (September 9): The Golden Age of the Newspaper Film. Part Two – The 1930s – The Sob Sister.

1937	<p>SOS COAST GUARD Maxine Doyle is Jean Norman, reporter, Chronicle Lee Ford is Snapper McGee, photographer-picture snatcher, Chronicle</p>
1936	<p>THE UNDERSEA KINGDOM Lois Wilde is Diana Compton, staff writer, Times</p>
1935	<p>FRONT PAGE WOMAN Bette Davis is Ellen Garfield, reporter, Daily Star George Brent is Curt Devlin, reporter, Daily Express</p>
1936	<p>WE'RE ONLY HUMAN Jane Wyatt is Sally Rogers, cub reporter, New York Star</p>
1939	<p>THE ADVENTURES OF JANE ARDEN Rosella Towne is Jane Arden, reporter, New York World Mirror William Gargan is Ed Towers, managing editor, New York World Mirror Dennie Moore is Teenie Moore, advice-to-the-lovelorn editor, World Mirror</p>
1933	<p>THE MYSTERY OF THE WAX MUSEUM Glenda Farrell is Florence Dempsy, reporter, New York Express Frank McHugh is Jim, editor, New York Express</p>
1939	<p>SMART BLONDE – TORCHY BLANE Glenda Farrell is Torchy Blane, reporter, Morning Herald</p>
1937	<p>FLY AWAY BABY – TORCHY BLANE Glenda Farrell is Torchy Blane, reporter, Morning Herald Gordon Oliver is Sonny Croy, son of publisher, Star-Telegram Hugh O'Connell is Hughie Sprague, reporter, Daily Journal</p>
1938	<p>BLONDES AT WORK – TORCHY BLANE Glenda Farrell is Torchy Blane, reporter, Morning Herald</p>
1939	<p>TORCHY RUNS FOR MAYOR – TORCHY BLANE Glenda Farrell is Torchy Blane, reporter, Morning Herald</p>
1939	<p>TORCHY PLAYS WITH DYNAMITE – TORCHY BLANE Jane Wyman is Torchy Blane, reporter, Morning Herald Joe Cunningham is Maxie Monkhouse, city editor, Morning Herald</p>
1939	<p>NANCY DREW REPORTER Bonita Granville is Nancy Drew, cub reporter, Tribune</p>
1930	<p>CONSPIRACY Hugh Trevor is John Howell, reporter-“sob sister,” Evening Journal Ned Sparks is Winthrop “Little Nemo” Clavering, reporter-detective Jane Keckly is Rose Towne, former sob sister</p>

CLASS FOUR SUMMARY

In today's class, we've seen the feistiest of sob sisters, from **Front Page Woman** to Torchy Blane to the youngest sob sister of them all, Nancy Drew.

We've seen how the sob sister always has to prove herself, has to persuade the males around her that she is worthy of their respect. More often than not, she outwits, outfoxes and outreports every male reporter in sight. Only then does she become one of the guys. The highest compliment you can pay a female journalist is to call her "a newspaperman."

Occasionally, she shows signs of feminine frailty – most female reporters eventually need rescuing from the most available male. A female reporter often screws up before winning her stripes. But by and large, she is an independent, hard-working reporter who never lets her newspaper down.

We've seen sob sisters who risk their lives week after week to get the story at all costs in **SOS Coast Guard** and **Undersea Kingdom**.

We've seen reporters who will deceive anyone to get a story, including the men they love. In **We're Only Human**, the reporter almost gets her man killed to get an exclusive. In **Front Page Woman**, the female reporter won't marry her man until she proves herself to be a better reporter than he is. In **The Adventures of Jane Arden**, we've seen a reporter pretending to be a smuggler so she can expose the crooks in an exclusive story.

And we've seen the most famous female journalist of the 1930s, Torchy Blane played by everyone's notion of what a female reporter looked and sounded like – the fast-talking Glenda Farrell. No one better epitomized the aggressive, self-assured, independent female reporter in films.

Male screenwriters, perhaps worried that these sob sisters were too independent and too feisty for the times, would make sure that by the final reel, these self-sufficient females would succumb to love, lusting for what 1930s' audiences were sure every woman really wanted – a man, marriage and perhaps children.

No matter how strong the female reporter was throughout the film, she, like Torchy Blane, the most dominant female reporter in one movie after another, would opt for the hope of matrimony with the most available man. The question wasn't how could Torchy Blane care about a numskull policeman like Steve McBride. The issue was that in the 1930s, she really had no choice.

All these women are independent, hard-working reporters who end up in the arms of the man they love. They may fight and argue with the police detective, the reporter or their editor, but in the end they kiss and makeup and promise to be good little girls in the future. That was what audiences expected in the 1930s and that is what audiences got. It was one thing to play at a man's job during the length of the film, quite another to do so after the final credits.

It was certainly not surprising that Nancy Drew, the youngest sob sister of them all, would emulate all the female reporters she saw in the movies when she decided to try her hand at journalism in **Nancy Drew, Reporter**. It was the most independent and intelligent role model for young women the movies had to offer in the 1930s.

That said, it was interesting that in **Conspiracy**, the thought of a male reporter reduced to a sob sister would be a cause for laughter – even to the on-screen former female sob sister. For all of her independence and success, the sob sister was still a female role reserved exclusively for females and not to be taken all that seriously by the males who still ran the newspaper business.

PREVIEW: When the movie journalists become self-seeking and corrupted by cynicism, ambition and drink, when they become careless of other people's lives and reputations, when they are reluctant to let the truth stand in the way of a good story, when they blithely invent the news while ignoring what really happened, then the reporter becomes a villain.

In the next class, we'll look at some of those villains – the power-hungry gossip columnists.

CLASS FIVE INTRODUCTION

In the 1930s, the image of the journalist in film was a byproduct, not a conscious attempt to manipulate public opinion. Most of the 1930s newspaper movies had only one primary mission: To entertain a mass audience. While they were at it, they captured big city journalism and the world of fast talking newspaper people. It was an exciting world that by itself kept audiences amused. When the elements of melodrama, comedy, mystery and suspense were added, along with the most engaging actors of the day, the result was a perfect marriage of two of the most powerful forces at work in the country – newspapers and film.

To 1930s' audiences, a newspaper movie meant a contemporary picture in an American setting, usually a melodrama with crime or political corruption and suspense, comedy and romance. If a film had a newspaper title, audiences knew it would be “a tough modern talkie, not a tearjerker with sound.”

The new pop movie hero was a growling, thick-skinned, loud-mouthed urban American. Since many former newspaper people wrote the scripts, the actors sounded like reporters whether they were gangsters, detectives, truck drivers or insurance salesmen. As we've seen, the good and bad conflicting images continued throughout the 1930s – the journalist hero as the guardian of the public interest and morality, the journalist corrupt doing anything to get a story and twisting it into sensation and lies to increase the newspaper's circulation and power.

In today's class, we'll take a look at a popular villain of the 1930s – the power-hungry gossip columnists. There were real-life examples the public knew – especially Walter Winchell, a powerful Broadway gossip columnist who appeared in newspapers, radio and the movies.

Virtually every popular actor portrayed journalists in the 1930s – good-looking, irresistible, fast-talking, wise-cracking, quick-thinking heroes and villains. Casting Hollywood's most popular stars as reporters had a tremendous impact on the movie-going public. It gave a legitimacy to the image, a flesh-and-blood reality and an affection that would last for decades and would leave a residue that exists today.

CLASS FIVE (September 14): The Golden Age of the Newspaper Film. Part Three – The 1930s – The Reporter as Villain: Power-Hungry Gossip Columnists.

1932	<p>DOCTOR X Lee Tracy is Lee Taylor, police reporter, New York Daily World</p>
1936	<p>BEHIND THE HEADLINES Lee Tracy is Eddie Haines, radio newshound, KBC Radio Diana Gibson is Mary Bradley, reporter, New York Star New York Star publisher is Alan Bennett</p>
1933	<p>CLEAR ALL WIRES Lee Tracy is Buckley Joyce Thomas, foreign correspondent, Chicago Globe Ralph Gleason is Lefty, Thomas’ right-hand man Alan Edwards is Pettingwaite, foreign correspondent, New York Times Guy Usher is J.H. Stevens, publisher, Chicago Globe Benita Hume is Kate Nelson, sob sister and foreign correspondent</p>
1932	<p>BLESSED EVENT Lee Tracy is Alvin Roberts, gossip columnist, New York Daily Express Mary Brian is Gladys Price, reporter-sob sister, New York Daily Express Ned Sparks is George Moxley, columnist-reporter, New York Daily Express</p>
1932	<p>LOVE IS A RACKET Douglas Fairbanks, Jr. is Jimmy Russell, gossip columnist, New York Globe Column: “Up and Down Broadway”</p>
1936	<p>BROADWAY MELODY OF 1936 Jack Benny is Bert Keller, gossip columnist, New York World Tribune and WHN Radio. Column: “Voice of Broadway”</p>
1938	<p>LOVE IS A HEADACHE Franchot Tone is Peter Lawrence, gossip columnist, New York Chronicle and WHN Radio. Column: “Baghdad on the Hudson”</p>
1935	<p>STAR OF MIDNIGHT Russell Hopton is Tommy Tennant, a gossip columnist</p>
1932	<p>IS MY FACE RED? Ricardo Cortez is William Poster, gossip columnist, Morning Gazette Column: “The Keyhole” Robert Armstrong is Edward Maloney, reporter, Evening Examiner</p>

CLASS FIVE SUMMARY

We've seen reporters and columnists who will do anything to get that exclusive story. Even love won't stand in their way.

We've seen the prototypical newspaperman in films, Lee Tracy, breaking and entering, stealing pictures, posing as someone else, risking his life and even fighting monsters in **Doctor X** to get an exclusive. And we've seen how there are no holds barred when it comes to getting that scoop in **Behind the Headlines** and **Clear all Wires**. Reporters in the movies will do almost anything to get that story – and to get it first. In **Behind the Headlines**, the radio reporter risks life and limb to scoop the competition. The film provides an interesting insight into how newspapers resented the speed of radio news and how they lost readers and advertisers to this new, instantaneous news medium. In **Clear All Wires**, we've seen the foreign correspondent as an international celebrity often more important than the news he covers. The indignant, professional New York Times reporter is infuriated at the antics of the foreign correspondent who makes up the news as he goes along. The film, albeit an outrageous comedy, still shows the rift between the serious news correspondent and the increasingly popular foreign correspondent celebrity who was becoming a new journalism hero in the 1930s.

We've seen gossip columnists who will stop at nothing and hurt anyone to get that must-read item into the paper. They are cocky, power-mad, ready to sacrifice anyone and everyone to get ahead and then to stay on top. And yet, they are played by such likable and ingratiating actors that their evil is muted. You seem to like them in spite of what they do and how they act. And by the end of the films, they even redeem themselves a bit by acting human and doing the right thing.

The public was aware of Walter Winchell, the real-life powerful Broadway gossip columnist who had a national audience and could destroy or create careers overnight. So movie audiences were eager to see what life was like for these big-city columnists who wielded so much power. And the movies didn't disappoint them.

We've seen unscrupulous, circulation-building Broadway gossip columnists who were always in hot water. They were either shot at, beaten up, threatened and generally hated by everyone in town. And one, in **Star of Midnight**, was shot and killed. But in most of the films, this journalist-villain, played by some of the most popular actors of the day, was too lovable to be hated.

In **Blessed Event**, the columnist redeems himself by helping the woman he destroyed in print and marrying the critical sob sister who loves him despite his lack of ethics. In **Love is a Racket**, the columnist kills a story, destroys evidence and loses the woman he loves – all in the same day. He drowns his sorrows as most journalists in the 1930s: With a bottle of booze. In **Broadway Melody of 1936**, the columnist is a parody of all the Broadway columnists in the 1930s movies. He repeatedly gets punched in the face by the person he maligns, but doesn't mind it because every time he gets knocked out, he gets a raise. Newspaper editors knew then what they know now – gossip sells newspapers. In **Love Is a Headache**, the columnist uses the newspaper to criticize the woman he loves and ends up married and supposedly reformed. And in **Is My Face Red?**, the most notorious of the group who will publish anything that will help get readers, ends up getting shot and laughing about it. His saving grace is his sense of humor. Even the most critical of reporters, the opposition newspaperman who spouts one devastatingly critical speech after another against gossip columnists, ends up being his friend. Catchwords such as “Blessed Event” and “Is My Face Red?” were popular in such columns of the day and are used to good advantage in both films.

Broadway and Hollywood gossip columnists were very popular journalists. The public seemed to forgive their arrogance and indiscretions in the 1930s and relished being let in on the dirt and errant behavior of the rich and famous. These journalists were especially hard to resist when they were portrayed by some of the most popular, handsome and ingratiating actors of the decade. Only in the 1950s, did the gossip columnist become someone to hate, fear and despise in ways that were no longer funny.

PREVIEW: In the next class, we'll look at some more reporter scoundrels of the 1930s and the lovable actors who made them irresistible.

CLASS SIX INTRODUCTION

THE SCANDALMONGERS

To anyone suspicious of the power and influence of the press, the comedies of the 1930s provide a ghastly confirmation. In one film after another, journalists are presumed to be craven, manipulative and venal. They may be wise guys, but they're ethically irredeemable and the impression is that even love won't cure them.

The 1930 newspaper comedies are morality tales in which morality is turned on its head. They show us how to behave in order to become scoundrels or creeps. They provide object lessons in how to make money by telling massive lies. And they teach us that given the right circumstances, cheaters always win. The success or failure of the newspaper as a business tends to be more important than the truth of what the paper reports. When the newspaper is threatened or even when it's just a slow news day, morality be damned.

These journalists on film are so fanatical in their loyalty to the newspaper that any end justifies the means – the end being the success of the newspaper. Reporters and editors were often shown to be so callous that the story was always more important than the people involved. It was only a short step from that image to the belief that newsmen might be capable of using the power of the press for their own personal gain or selfish purpose.

CLASS SIX (September 16): The Golden Age of the Newspaper Film. Part Four – The 1930s – The Reporter as Villain: Scandal mongers.

1936	<p>LIBELED LADY Spencer Tracy is Warren Haggerty, editor, New York Evening News William Powell is Bill Chandler, reporter, New York Evening News</p>
1937	<p>BACK IN CIRCULATION Pat O'Brien is Bill Morgan, city editor, Morning Express Joan Blondell is Timmy Blake, reporter, Morning Express Regis Toomey is Buck, photographer, Morning Express Craig Reynolds is Snoop Davis, reporter, Chronicle</p>
1937	<p>NOTHING SACRED Fredric March is Wally Cook, reporter, New York Morning Star Walter Connolly is Oliver Stone, editor, New York Morning Star</p>
1939	<p>MR. SMITH GOES TO WASHINGTON Edward Arnold is Jim Taylor, publisher Thomas Mitchell is Diz Moore, reporter H.V. Kaltenborn, real-life radio news commentator</p>
1937	<p>WOMEN MEN MARRY Sidney Blackmer is Walter Wiley, managing editor, Eastern Transcript George Murphy is Bill Raeburn, reporter, Eastern Transcript Cliff Edwards is Jerry Little, reporter, Eastern Transcript Josephine Hutchinson is Jane Carson, sob sister-reporter, Eastern Transcript</p>
1931	<p>THE FINGER POINTS Richard Barthelmess is Breckenridge Lee, reporter, The Press Fay Wray is Marsha Collins, reporter, The Press Regis Toomey is Breezy, reporter, The Press</p>
1935	<p>THE MURDER MAN Spencer Tracy is Steve Grey, crime reporter, Daily Star Virginia Bruce is Mary Shannon, advice-to-the-lovelorn columnist, Daily Star James Stewart is Shorty, reporter, Daily Star</p>
1937	<p>CHARLIE CHAN ON BROADWAY Donald Woods is Speed Patton, crime reporter, New York Daily Bulletin J. Edward Brombers, editor, New York Daily Bulletin Joan Marsh is Joan Wendell, news photographer</p>
1937 1936 1940	<p>CHARLIE CHAN MONTAGE: CHARLIE CHAN AT THE OLYMPICS CHARLIE CHAN AT THE OPERA CHARLIE CHAN AT THE WAX MUSEUM</p>
1939	<p>CHARLIE CHAN AT TREASURE ISLAND Douglas Fowley is Pete Lewis, police reporter</p>
1940	<p>CHARLIE CHAN AT THE WAX MUSEUM Marguerite Chapman is Mary Bolton, reporter, Daily Record</p>

CLASS SIX SUMMARY

We've seen editors – in **Libeled Lady**, **Back in Circulation** and **Nothing Sacred** – who live for their newspapers and they will do anything to make sure their daily paper is a success, no matter what the personal cost, no matter how many lies or distortions or fakery or elaborate schemes it takes. The end always justifies the means – a newspaper that everyone can hardly wait to read day in and day out. Nothing is more important than getting the public to buy and to read their newspapers.

In **Mr. Smith Goes to Washington**, we saw an array of journalists, from the honest political reporter trying to do his job well, to pack journalism in which careful scrutiny of public officials turns to ridicule, to one of the most vicious portraits of an evil publisher-media baron ever put on the screen. You can't get much lower than ordering kids beaten up and that's just what the publisher does to keep control of his turf.

In **Women Men Marry**, we've seen another evil publisher who has an affair with a reporter's wife. The reporter ends up with the right woman, but not before his colleague is killed while investigating a racket.

We've seen a young, green reporter coming to the big city, deserting his profession by taking hush money to suppress the news. In **The Finger Points**, the reporter rationalizes what he does by saying he was only taking money from crooks and that he was still doing a good job as a police reporter. He suffers the worst of fates – gunned down by criminals who think he double-crossed them. He is then given a hero's burial. But he is, in the mind of the journalist, perhaps the worst villain because he failed to print the story. In a world where the story is everything, the worst offense is to keep that story out of print.

We've seen one crusading police reporter who was so determined to expose evil that he went too far and even committed murder to right a wrong. The journalism hero becomes a villain when he or she forgets basic morality. **The Murder Man** is a portrait of a hero gone wrong, a fragile human being tormented enough to finally do the right thing and confess.

And in **Charlie Chan on Broadway**, we've seen another police reporter gone bad using his newspaper job to blackmail people. Hard-working newspaper reporters, especially sob sisters, can usually be found in B mystery movies of the 1930s and 1940s and the Charlie Chan series is no exception.

Most journalist-villains are reporters, editors and publishers who put their own personal agenda ahead of the public interest. The audiences of the 1930s would forgive almost anything movie journalists did – except a betrayal of their mission: To inform the public without fear or favor. And for that crime, no punishment seemed unreasonable – even prison or death.

PREVIEW: In the next class, we'll look at the battle of the sexes, newspaper style. The hilarious newspaper romantic comedies of the 1930s.

CLASS SEVEN INTRODUCTION

The man-woman relationship added spice to practically every newspaper film of the 1930s. It was a brawling, love-hate relationship between two independent, feisty, articulate people that gave the public several important ideas to wrestle with:

- *that male reporters were likable, human beings just like them who needed love, affection and companionship when they weren't out saving the world

- *that reporters had basic needs and feelings (something most audiences might have forgotten after being assaulted for an hour or so by mindless insults, illogical plot twists and loud-mouthed, obnoxious behavior)

- *and that women could be as loud and tough and independent as men – as long as they agreed to a final clinch before the credits, and maybe a tear or so if they behaved too badly.

The 1930s were filled with these new newspaper romantic comedies.

A curious outgrowth of the reporter-as-hero image was a series of films in which the reporter saves a rich, spoiled woman, usually an heiress, teaching her lessons in humility and life along the way. One critic speculated, "It's entirely possible that the invention of the penniless socialite working as a newspaper reporter was a shrewdly calculated one." At a time when most still considered a woman's place to be in the home, a girl working in the rough-house world of male reporters might not be regarded as a respectable heroine. But if she were a nice girl, from a well-bred family, who through no fault of her own suddenly had to earn a living, well, that could be a different matter and she might not be so bad after all. The films of the 1930s were often preoccupied with spoiled, poor little rich girls and it seems logical that Hollywood businessmen would want to merge their industry's two popular characters in one film.

Whatever the reason, the 1930s newspaper films were sprinkled with irresponsible and juvenile heiresses who for some reason when confronted with deadlines, headlines and bylines promptly grew up and became mature, independent women until the final reel when they fell into the arms of whatever male reporter or editor happened along.

Director Frank Capra's film, **It Happened One Night**, made in 1934, is the great screwball comedy of the 1930s. It was the original newspaperman-meets-rich-girl story that was copied for decades.

The film created two of the great cultural powerhouses of the 1930s – the heiress and the reporter – and pitted them against each other in a struggle for love, money and authority: In the conceit of the 1930s, the girls are granted money. The boys earn their money.

CLASS SEVEN (September 21): The Golden Age of the Newspaper Film. Part Five – The 1930s – The Battle of the Sexes.

1939	IT HAPPENED ONE NIGHT Clark Gable is Peter Warne, reporter, New York Mail Roscoe Karns is Joe Gordon, city editor, New York Mail
1935	AFTER OFFICE HOURS Clark Gable is Jim Branch, managing editor, New York News Record Stu Irwin is Hank Parr, reporter-photographer, New York News Record Henry Travers is Cap, an old-time newsman, New York News Record Charles Richman is Jordan, publisher, New York News Record Constance Bennett is Sharon Norwood, socialite-turned-reporter
1938	THE MAD MISS MANTON Henry Fonda is Peter Ames, editor, Morning Clarion
1936	THE GOLDEN ARROW George Brent is Johnny Jones, reporter, Florida Star
1936	MR. DEEDS GOES TO TOWN Jean Arthur is Louise “Babe” Bennett, reporter George Bancroft is MacWade, editor Lionel Stander is Cornelius Cobb, public relations man
1936	THE GILDED LILY Fred MacMurray is Pete Dawes, reporter Charles Wilson, managing editor
1938	FOUR’S A CROWD Rosalind Russell is Jean Christy, reporter, New York News Record Patric Knowles is Patterson Buckley, publisher, New York News Record Errol Flynn is Robert Kinsington Lansford, editor, New York News Record and public relations expert
1937	MY DEAR MISS ALDRICH Walter Pidgeon is Ken Morley, managing editor, New York Globe Leader Maureen O’Sullivan is Martha Aldrich, who inherits the New York Globe Leader and wants to be a reporter
1931	PLATINUM BLONDE Robert Williams is Stew Smith, reporter turned novelist Walter Catlett is Binjy Baker, reporter, The Tribune Loretta Young is Gallagher, reporter Edmund Breese is Conray, managing editor
1933 1935	GOLD DIGGERS OF 1933 and GOLD DIGGERS OF 1935
1934	BETTY BOOP’S RISE TO FAME

CLASS SEVEN SUMMARY

Most of director Frank Capra's films – such as **Mr. Smith Goes to Washington**, which we saw on Tuesday, and **It Happened One Night**, **Mr. Deeds Goes to Town**, and **Platinum Blonde**, which we saw today – feature journalists in key roles and most Americans, when they thought of a reporter, thought of Capra's image of the reporter: A hard-working man or woman who talked a good game when it came to doing anything for a story, but usually by the end of the film did the right thing even if it meant giving up his or her job. By contrast, Capra saved his venom for the owner of the newspaper, the publisher. The most evil publishers in film history can be found in Capra movies and you'll see most of them in the weeks ahead.

This conceit – that the working man or woman did terrible things because they had to, not because they wanted to, and that the real villain was the owner of the newspaper who made them do these terrible things – can be seen in almost every Capra movie and went a long way toward conditioning the public to believe that reporters and even editors were good guys and gals, but watch out for those terribly mean and vicious publishers. The men who owned the media were always out to get you.

Incidentally, Robert Riskin, a former newspaperman and publicist who lost most of his money in the stock market Crash of 1929, teamed up with Frank Capra for most of these newspaper films. He turned out some of the sharpest dialogue ever written for the screen.

Today, we've seen journalists who start out as typical, drunken, hard-nosed, story-at-any-price reporters or editors and end up giving it all up for a woman. In **It Happened One Night**, the reporter throws away his scoop for the love of a woman. In **After Office Hours**, an editor who will say or do anything to get a story, who won't compromise a story even if it means his job, who will use anyone including the girl he loves to get that story, ends up wanting nothing more than to spend the rest of his life with her.

One editor who takes the high editorial road in print completely crumbles when he falls head over heels in love with the **Mad Miss Manton**. The reporter in **The Golden Arrow** simply wants to preserve his dignity, his pride, his independence and when that is threatened, he's even capable of walking out on the woman he loves. He's probably the most decent guy in any of the movies we've screened.

A sob sister with a conscience apparently couldn't do her job. We've seen how the female reporter in **Mr. Deeds Goes to Town** scores one scoop after another and wins the respect of all of her colleagues. But none of that means much to her after she figures out that she has betrayed the man she loves. So she switches her loyalty from the newspaper to the millionaire and in one of the strangest about-faces in newspaper film history, her editor not only is sympathetic to her problem, but also consoles her throughout the last part of the film.

In **The Gilded Lily**, we've seen a reporter who uses the press to create an overnight celebrity to serve his own ends. But Fred MacMurray is such an ingratiating actor that no audience saw anything wrong in this. It was just another story by another nice-looking, agreeable reporter and besides, everything he did, he really did out of love and jealousy.

In **Four's a Crowd**, we've seen a female reporter who lies and cheats to get her former managing editor, who is making a fortune in public relations, back into the newspaper business. And we've seen that editor use the power of the press to further his own ends and then pretend he had nothing to do with this abuse of newspaper power. And in **My Dear Miss Aldrich**, a woman wins her stripes as a journalist by convincing the managing editor that women do have a place in the city room as well as in the bedroom.

We've seen a portrait of the journalist in **Platinum Blonde** that includes most of the clichés about the newspaper reporter – a sharp, witty writer who longs for something better than the day-to-day job of reporting news events, who tries for a better life with a rich wife, but who, in the end, honors his mission to remain independent and creative, luckily falling into the arms of a fellow reporter, a female, who shares his philosophy and background.

We've seen anonymous journalists used in films that have nothing to do with journalism. In films such as **Gold Diggers of 1933** and **1935**, reporters were used to add vitality and life to a routine musical comedy. More often than not, these reporters chased the featured stars to get a story and pictures. Often, these mostly anonymous reporters not only asked questions the audience wanted answered, but they also were used to advance the plot and summarize the action.

In **Betty Boop's Rise to Fame**, a serious reporter interviews the famous cartoon character and ends up with a notebook filled with ink.

The journalists in the 1930s comedies were as brass and independent as any journalists ever depicted in film. They were the kind of people you wanted to hang out with. They had quick minds, devastating wits, and were always in the right place at the right time. They lived life to the fullest – even if that meant doing everything to excess, including drinking and carrying on. Life for the journalist featured in 1930s Battle of the Sexes comedies was one big happy party, a dizzy roller-coaster ride that usually added up to one big hangover in the morning. Luckily for the audience, the movies usually ended before that massive hangover began.

PREVIEW: In the next class, we'll wrap up our look at the 1930s by focusing on one of the staples of the newspaper films – the advice-to-the-lovelorn columnists, and one of the great journalist heroes, the foreign correspondent. We'll also see daredevil newshawks who use a newsreel camera instead of a pad and pencil to get the news to a waiting public.

CLASS EIGHT INTRODUCTION

We wrap up the 1930s by looking at some familiar movie journalists and one of the staples of the newspaper films – the advice-to-the-lovelorn columnists. We'll also take a look at one of the great journalist heroes – the foreign correspondent – and see reporters who use a newsreel camera to get their stories. We'll also see another kind of journalist hero – the newspaper editor in the wild, wild West.

The syndicated columnist in the 1930s wielded a good deal of power in real life and on film. Unlike the fictional female crime-busters and crusaders, the female columnist was a powerful influence in American newspapers for most of the century – either writing advice, or dictating fashion or reporting gossip about the rich and famous.

Real-life newspaper columnists were very popular in the 1930s and the public recognized their names instantly. You've seen Walter Winchell's influence, especially on Broadway. In Hollywood, there were two very powerful female columnists, Hedda Hopper, and the queen of Hollywood gossip columnists, the Hearst newspapers' writer, Louella O. Parsons, whose byline was well-known to millions of readers across the country.

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CLASS EIGHT (September 23): The Golden Age of the Newspaper Film. Part Six – The 1930s – Advice-to-the-Lovelorn and other Columnists, Real and Imaginary. Foreign Correspondents. Newsreel Cameramen. Western Editors.

Columnists

1934	HOLLYWOOD HOTEL Louella Parsons, real-life columnist and celebrity
1935	ROBERTA Miss Jones, syndicated columnist Fred Astaire is Huck, a public relations man
1939	OFF THE RECORD Joan Blondell is Jane Morgan, feature columnist, Evening Star Pat O'Brien is Thomas "Breezy" Elliott, star reporter, Evening Star William Davidson is Scotty, city editor, Evening Star
1934	HI NELLIE! Paul Muni is Sam Bradshaw, managing editor, Times-Star, demoted to Nellie Nelson, advice-to-the-lovelorn columnist, Times-Star Glenda Farrell is Gerry Krail, sob sister, demoted to Nellie Nelson, Times-Star Ned Sparks is Shammy, reporter, Times-Star Douglas Dumbrille is Dawes, city editor, Times-Star; becomes managing editor when Bradshaw is demoted to lovelorn columnist Berton Churchill is J.L. Graham, publisher, Times-Star
1937	LOVE IS ON THE AIR Ronald Reagan is Andy McCaine, radio newsman, KDTS radio Eddie Acuff is Dunk Glover, McCaine's assistant, KDTS radio Robert Barrat is J.D. Harrington, station manager, KDTS radio June Travis is Jo Hopkins, broadcaster, KDTS radio
1932	FORBIDDEN Ralph Bellamy is Al Holland, city editor, Daily Record Barbara Stanwyck is Lulu Smith, "Mary Sunshine," advice-to-the-lovelorn columnist, Daily Record

Foreign Correspondents

<p>1939</p>	<p>STANLEY AND LIVINGSTONE Spencer Tracy is foreign correspondent Henry M. Stanley, New York Herald Henry Hull is James Gordon Bennett, Jr., editor, New York Herald Charles Coburn is Lord Tyce, publisher, London Globe</p>
<p>1934</p>	<p>VIVA VILLA! Stu Erwin is Johnny Sykes, Mexico correspondent, New York World</p>
<p>1936</p>	<p>NEXT TIME WE LOVE James Stewart is Christopher Tyler, reporter, foreign correspondent Robert McWade is Frank Carteret, managing editor</p>
<p>1934</p>	<p>PARIS INTERLUDE Otto Kruger is Sam Colt, one-armed correspondent Robert Young is Patrick Wells, legman for Colt Madge Evans is Julie Bell, fashion reporter Una Merkel is Cassie Bond, illustrator</p>
<p>1931</p>	<p>STRANGERS MAY KISS Neil Hamilton is Alan Harlow, foreign correspondent</p>
<p>1937</p>	<p>ESPIONAGE Madge Evans is Patricia Booth, correspondent, Transcontinental Press Edmund Lowe is Kenneth Stevens, correspondent, Globe News Service</p>
<p>1939</p>	<p>EVERYTHING HAPPENS AT NIGHT Robert Cummings is Ken Morgan, correspondent, New York Express Ray Milland is Geoffrey Thompson, correspondent, London Daily Globe Alan Dinehart is Fred Sherwood, editor, New York Express</p>
<p>1936</p>	<p>LOVE ON THE RUN Clark Gable is Mike Anthony, correspondent, New York Chronicle Franchot Tone is Barney Pells, correspondent, New York Dispatch William Demarest is Lee Berger, editor, New York Chronicle</p>

Newsreel Cameramen

1938	TOO HOT TO HANDLE Clark Gable is Chris Hunter, reporter-cameraman, Union Newsreel Walter Pidgeon is Bill Dennis, reporter-cameraman, Atlas Newsreel Corporation Leo Carillo is Joselito, Hunter's assistant Henry Kolker is "Pearly" Todd, head of Atlas Newsreel Corporation Walter Connolly is Gabby MacArthur, head of Union Newsreel
1933	HEADLINE SHOOTER William Gargan is Bill Allen, newsreel cameraman, Photone News Frances Dee is Jane Mallory, reporter, Gazette Wallace Ford is Mike, newsreel cameraman and alcoholic Robert Benchley, real-life broadcaster is the radio announcer

Western Editors

1930	CIMARRON Richard Dix is Yancey Cravat, editor-adventurer, Oklahoma Wigwam Irene Dunne is Sabra Cravat, acting editor, Oklahoma Wigwam Rosco Ates is Jesse Rickey, printer, Oklahoma Wigwam
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CLASS EIGHT SUMMARY

In today's class, we've seen Louella Parsons, the real-life Hollywood gossip columnist, in **Hollywood Hotel** spoofing her own image and the images of countless other film columnists. In **Roberta**, we've seen the truer-to-life syndicated columnist whose copy influenced millions of people.

We've seen how powerful a movie columnist could be in exposing wrongdoing and crime. In **Off the Record**, a female columnist regrets the power of her column and tries to make amends. In **Hi, Nellie!**, we see the origin of one of the oldest plots used in newspaper films – the tough male reporter turned into the lonelyhearts, advice-to-the-lovelorn female columnist.

Audiences loved seeing the tables turned on the arrogant male reporter, especially when he was triumphant in print. The broadcast variation in **Love Is On the Air** is an anemic variation on the theme, but the fact that it was made at all shows the appeal of the original.

In **Forbidden**, we've seen a hard-hitting city editor who will not let anything stop him from publishing a story to get the man he hates. And we've seen a female columnist who will stop at nothing to protect the man she loves – even marrying the city editor and killing him when he refuses to back off the story.

We've seen the greatest journalist hero, the foreign correspondent. Henry Stanley in **Stanley and Livingstone** shows us a foreign correspondent who never gives up and constantly risks his life, suffering tremendous hardships to make sure the story gets back to his readers. Stanley is truly a heroic figure in that romanticized film.

In **Viva Villa!**, we've seen a New York World reporter who makes up the news and discovers that legend is easier to report than fact. In **Next Time We Love**, we saw that nothing must stand in the way of a foreign correspondent's work – not love, not family, not any part of his personal life, not even illness.

In **Paris Interlude**, we saw the arrogance and the luck it takes to be a superior foreign correspondent and even in comedy, witness **Espionage**, **Love on the Run** and **Everything Happens at Night**, we've seen that foreign correspondents live for headlines even if covering the story puts their lives in jeopardy

We've seen some of the most courageous and corrupt journalists on film – the newshawks who use a camera instead of a pad and pencil. In **Too Hot To Handle** and **Headline Shooters**, there is nothing a newsreel cameraman will not do to get an exclusive picture of a hot news story. Lie, cheat, deceive a friend, take advantage of a loved one – all's fair in this end of the news business. The faking of newsreel film is rooted in history. Newsreel cameramen began faking coverage of news events as soon as the camera was invented. Although these films are a bit exaggerated, real-life newsreel cameramen earned similar reputations in the field.

And in **Cimarron**, we've seen a realistic portrait of two Western editors – a visionary male who turned his newspaper into a forum for civil rights, and his wife, who took over the newspaper in his absence and, fighting all odds, turned it into one of the most successful daily newspapers in the country.

For audiences of the 1930s, the image of the journalist was clear and positive: Reporters lived exciting, adventurous lives, living and loving the good life usually with a drink in one hand, and a beautiful person in the other.

PREVIEW: We've spent six classes on the 1930s and this class ends our survey of 1930s' newspaper films. Next week we'll move into the 1940s and see how the images of the journalist continued to influence the public perception of America's newsgatherers.

CLASS NINE INTRODUCTION

All the images of the newsman and woman started in the 1930s were in full flower in the 1940s. The new pop movie heroes were growling, tough, thick-skinned, loud-mouthed urban Americans depicted primarily through the gangster, the detective and the reporter. The three had a good deal in common. All of them could move through any layer of society using a gun, a badge or a press pass. They went where they wanted to go and they did what they wanted to do. Nothing stopped them from either being the story or getting the story or both.

One historian accurately believes that only in the anonymous city with its quick pace, crowded conditions, and mass of citizens did the newspaper film have a home. “Flippant dialogue, breezy informality, and brutal insensitivity to love and law alike became the genre’s strong suit.” Both the gangster and the newsman believed they were above common morality.

Movie reporters, not too distant from their workaday real-life models, were “shrewd, resourceful, brisk, unsentimental and restless. But their actions now could reflect genuine questions about the excesses and accomplishments of the press in a free society.” If the reporter kept the faith with his editor and the public, he could still perform some outstanding job everybody else had failed at – even if he were a drunkard, a lazy bum who cared about nothing but getting the story. If the reporter sold out his newspaper and the public, he became a hated villain who abused his true calling.

The press now had two differing images, one good, the other bad: The guardian of the public interest and morality vs. a corrupt institution doing anything to get a story and twisting it into sensation and lies. All reporters seemed possessed by a restless desire to know what was going on and what was new. But they were concerned, above all, with getting the story.

THE WAR CORRESPONDENT

One of the greatest journalist heroes in history was the war correspondent. In the war-torn 1940s, the foreign correspondent became a national folk hero. Popular actors couldn’t wait to play the glamorous overseas war reporter who would save the day, his loved one and his country all in less than 90 minutes. The war correspondent was the perfect movie hero whose daily work included danger, violence and drama.

Incidentally, the most deeply moving film made about a war correspondent is **The Story of G.I. Joe**, made in 1945. It was a tribute to a real war correspondent Ernie Pyle, the most down-to-earth of all American reporters covering World War II. Burgess Meredith’s sensitive portrayal of Ernie Pyle took the film away from the star, Robert Mitchum, who played an infantry captain. Unfortunately, because of legal problems, the film has been taken out of circulation.

A warning: America in the 1940s was filled with racism against the countries at war with the United States. And the movies were no exception. The Germans and Japanese both were depicted as monsters, but the Japanese were treated especially harsh in particularly nasty racist terms. It was perhaps understandable that enemies would be depicted this way during a time of war and great fear, but nothing can excuse the vicious depiction of the Japanese that you will see in the excerpts presented today. I hope these excerpts will remind all of you how stupid and reprehensible any kind of racism can be – even when publicly justified by national emergency and survival.

CLASS NINE (September 28): The 1940s – Part I: The War Correspondent.

<p>1940</p>	<p>FOREIGN CORRESPONDENT Harry Davenport is Mr. Powers, editor, New York Morning Globe Joel McCrea is Johnny Jones, reporter turned into Huntley Haverstock, correspondent, New York Morning Globe Robert Benchley is Stebbins, London foreign correspondent, New York Morning Globe George Sanders is Scott Ffolliott, correspondent, English newspaper</p>
<p>1945</p>	<p>BLOOD ON THE SUN James Cagney is Nick Condon, managing editor, Tokyo Chronicle and pre-war correspondent Wallace Ford is Ollie Miller, reporter Ray Williams is Joe Cassell, reporter Porter Hall is Arthur Bickett is the publisher of the Tokyo Chronicle</p>
<p>1942</p>	<p>SOMEWHERE I'LL FIND YOU Clark Gable is Jonny Davis, foreign correspondent, New York Chronicle Robert Sterling is Kirk Davis, foreign correspondent, New York Chronicle Charles Dingle is George L. Stafford, editor, the New York Chronicle Lana Turner is Paula Lane, reporter and foreign correspondent, New York Chronicle</p>
<p>1940</p>	<p>ARISE MY LOVE Claudette Colbert is Augusta Nash, foreign correspondent, Associated News Walter Abel is Phillips, European head, Associate News</p>
<p>1941</p>	<p>CONFIRM OR DENY Don Ameche is Mitchell, foreign correspondent, Consolidated Press of America</p>
<p>1943</p>	<p>GUADALCANAL DIARY Reed Hadley is a war correspondent</p>
<p>1942</p>	<p>BERLIN CORRESPONDENT Dana Andrews is Bill Roberts, radio correspondent, foreign correspondent, New York Chronicle</p>

1942	<p>ONCE UPON A HONEYMOON Cary Grant is Patrick O’Toole, American reporter, European News Service</p>
1944	<p>ACTION IN ARABIA George Sanders is Michael Gordon, American correspondent in Arabia</p>
1942	<p>JOURNEY FOR MARGARET Robert Young is John Davis, war correspondent, North American Press Service Nigel Bruce is Herbert V. Allison, head of the London Bureau, North American Press Service</p>
1940	<p>COMRADE X Clark Gable is McKinley B. Thompson, Moscow correspondent, Topeka Bugle Eve Arden is Thompson’s old flame, foreign correspondent</p>
1945	<p>GUEST WIFE Don Ameche is Joe Parker, foreign correspondent</p>
1941	<p>AFFECTIONATELY YOURS Dennis Morgan is Richard “Rickey” Mayberry, correspondent, New York Record Rita Hayworth is Irene Malcolm, correspondent, New York Record James Gleason is Chester Phillips, editor, New York Record George Tobias is Pasha, news photographer, New York Record</p>
1943	<p>THREE HEARTS FOR JULIA Melvin Douglas is Jeff Seabrook, foreign correspondent, Daily Globe Reginald Owen is John Girard, editor, Daily Globe</p>
1945	<p>SING YOUR WAY HOME Jack Haley is Stephen Kimball, war correspondent, New York Chronicle Charles D. Brown is Charles “Woody” Woodrow, Paris bureau chief, New York Chronicle</p>
1943	<p>THEY GOT ME COVERED Bob Hope is Bob Kittridge, Moscow correspondent, Amalgamated News Donald McBride is Norman Mason, managing editor, Amalgamated News Dorothy Lamour is Christina Hill, staff editor, Amalgamated News</p>
1943	<p>JACK LONDON Michael O’Shea is Jack London, war correspondent Richard Harding Davis is the real-life war correspondent</p>

CLASS NINE SUMMARY

In today's class, we've seen the most popular journalist heroes in motion pictures – the war correspondent. These are crime reporters working on a larger canvas but still solving the crime without official help or guidance.

We've seen them destroy Nazi spy rings and risk their lives to broadcast the ways things are back to America. In Alfred Hitchcock's **Foreign Correspondent**, the reporter repeatedly risks his life to get the story.

We've seen war correspondents fight great odds to beat the enemy and get the information out. In **Blood on the Sun**, the reporter seems to fight the entire Japanese military to save the woman he loves and to do the right thing.

We've seen war correspondents, who go to every trouble spot in the world to get the news, fight their editors who refuse to print their stories back home. In **Somewhere I'll Find You**, the reporters not only risk their lives for the news, but also throw away their reporter helmets to fight the enemy. One reporter becomes a soldier and dies heroically in battle. The young female correspondent smuggles Chinese children to safety and ends up working for the Red Cross.

We've seen foreign correspondents who give up love and country to cover the world. In **Arise My Love**, the female reporter gives up a chance to come home with her lover because it is more important to inform the world than to live a safe and comfortable life at home.

We've seen war correspondents who defy any authority if it gets in the way of their stories, journalists who do anything to make sure their news organizations get the story first. In **Confirm or Deny**, the reporter does everything he can to transmit his story back to America even if it means lying, cheating and talking faster than humanly possible. But in the end, he puts honor above the story and becomes a hero – especially to the woman he loves.

We've seen war correspondents report on some of the great battles of the war in an intelligent and professional way. In **Guadalcanal Diary**, the reporter narrates the film in an attempt to do justice to the men fighting the war.

We've seen foreign correspondents revealing the Nazis for what they are. In **Berlin Correspondent**, the resourceful journalist outwits the Nazi command to save the lives of his informers. In **Once Upon a Honeymoon**, the correspondent teaches the woman he loves – and the audience – about the evils of Nazism and rescues her in the process. In **Action in Arabia**, the reporter sabotages a Nazi scheme to destroy the Suez Canal. In **Comrade X**, a clever journalist sends out secret messages to his news organization so the news gets through in spite of rigorous Soviet censorship.

We've seen war correspondents trying to build new lives for themselves and the people they love. In **Journey for Margaret**, the war correspondent takes time out from the war to help homeless orphan children find a new life. In **Penny Serenade**, a war correspondent gives up being a foreign correspondent to become a devoted husband and community newspaper editor.

We've seen foreign correspondents who cheat and lie to protect their jobs. In **Guest Wife**, the correspondent does everything to protect his good name including palming off his pal's wife as his own. In **Affectionately Yours** and **Three Hearts for Julia**, the arrogant war correspondents will do everything to win back the wives they left behind.

In **Sing Your Way Home**, another arrogant reporter learns humility after the woman he loves unknowingly messes up with front page story. In **They Got Me Covered**, the correspondent redeems himself after missing a news story by capturing a spy ring in America. It seems war correspondents who return home are not as admirable as they are in the war zones.

And we've also seen a real-life war correspondent turned into a movie hero in **Jack London**.

The war correspondent, even when played for laughs, was a heroic figure, one who risked his life to get the news back to his readers at home. In the war-torn 1940s, the war correspondent was one journalist who could do no wrong and even when he acted like his domestic counterparts was excused for almost anything because of his bravery and patriotism.

PREVIEW: In the next class, we'll look at some more popular journalists of the 1940s and see how journalists fared in the Wild West.

CLASS TEN INTRODUCTION

In the 1940s, heroes and villains – and most movie journalists are a little bit of both – were on full display. Today’s class features the popular images of the journalists in the movies from big-city crime reporters who always get their stories to rough-and-tumble frontier editors who risk their lives to print the truth as they see it.

By the end of the 1940s, the newspaper film would be somewhat in decline. Perhaps one reason that happened was because most journalists were becoming more responsible in real life and less like their glamorous film counterparts. Major newspaper publishers and editors were growing more conscious of their important and powerful role in society and were acting with greater concern about accuracy and fairness. Or it may have been that the public was growing skeptical of the one-dimensional movie reporter who at times was “heartless, shady, amoral, callous, brutal, criminal, reckless, and revolting.”

This skepticism was reinforced by occasional real-life examples in the 1940s. While these were in the minority, they were still exaggerated by many in the public eye. Too often it looked as if real life was copying what people saw in the movies: Scandalmongering newspapers hounded people and slanted or distorted stories to highlight a point of view, some reporters were growing sloppy, inaccurate, even dishonest, and some editors and publishers seemed more concerned with selling newspapers than with the responsible dissemination of news. Hollywood sensed both this growing skepticism and the new media responsibility and in the years ahead would capitalize on both.

In many films of the 1930s and 1940s, newspaper headlines became the easiest and fastest way to sum up what was going on. It was such a familiar device, that even the cartoons of the late 1930s and 1940s use headlines to advance the plot.

CLASS TEN (September 30): The 1940s – Part Two: Cartoons and Media. Popular Journalists. Western Journalists.

<p>1930s 1940s</p>	<p>CARTOONS AND MEDIA Cartoon Spencer Tracy as Henry Stanley, foreign correspondent</p>
<p>1941</p>	<p>BEHIND THE NEWS Frank Albertson is Jeff Claven, cub reporter, Daily Enquirer Lloyd Nolan is Stu Woodrow, reporter, Daily Enquirer Robert Armstrong is Archer, managing editor, Daily Enquirer</p>
<p>1940</p>	<p>SUED FOR LIBEL Kent Taylor is Steve Lonigan, newsman, Evening Bulletin Richard Lane is Smiley Dugan, Lonigan’s legman, Evening Bulletin Linda Hayes is Maggie Shane, reporter, Clarion Roy Gordon is Colonel Jasper White, publisher, Evening Bulletin</p>
<p>1949</p>	<p>THE HOUSE ACROSS THE STREET Wayne Morris is Dave Joslin, managing editor who is demoted to advice-to-the-lovelorn columnist, “Dolly Trent, Bewildered Hearts,” Star Chronicle Alan Hale is J.B. Grennell, publisher, Star Chronicle Janis Paige is Kit Williams, reporter once demoted to advice-to-the-lovelorn Columnist, “Dolly Trent, Bewildered Hearts,” Star Chronicle</p>
<p>1941</p>	<p>NINE LIVES ARE NOT ENOUGH Ronald Reagan is Matt Sawyer, reporter-photographer, Daily News Howard da Silva is Joe Murray, city editor, Daily News Charles Drake is “Snappy” Lucas, reporter-photographer, Courier Joseph Crehan is C.W. Yates, managing editor, Courier</p>
<p>1941</p>	<p>A SHOT IN THE DARK William Lunigan is Peter Kennedy, police reporter, Morning Globe</p>
<p>1941</p>	<p>SHADOW OF THE THIN MAN Barry Nelson is Paul Clark, reporter Whitey Burrough is the crooked reporter</p>
<p>1942</p>	<p>ROXIE HART George Montgomery is Homer Howard, reporter, Daily Gazette Lynne Overman is Jake Callahan, reporter, Daily Gazette Spring Byington is Mary Sunshine, feature writer, Daily Gazette Phil Silvers is Babe, news photographer, Daily Gazette</p>
<p>1946</p>	<p>EASY TO WED Keenan Wynn is Warren Haggerty, editor, Morning Star Van Johnson is Bill Chandler, reporter</p>

<p>1945</p>	<p>CHRISTMAS IN CONNECTICUT Sidney Greenstreet is Alexander Yardley, publisher, Smart Housekeeping Magazine Barbara Stanwyck is Elizabeth Lane, columnist, Smart Housekeeping Magazine</p>
<p>1940</p>	<p>THE PHILADELPHIA STORY James Stewart is MacCaulay Connor, reporter, Spy magazine Ruth Hussey is Elizabeth Imbrie, photographer, Spy magazine Henry Daniell is Sidney Kidd, editor-publisher, Spy magazine</p>
<p>1947</p>	<p>MAGIC TOWN Jane Wyman is Mary Peterman, acting editor, Grandview Dispatch James Stewart is Rip Smith, public opinion pollster</p>
<p>1948</p>	<p>JUNE BRIDE Robert Montgomery is Cary Jackson, foreign correspondent Bette Davis is Linda Gilman, editor, Home Life magazine</p>
<p>1942</p>	<p>WOMAN OF THE YEAR Katharine Hepburn is Tess Harding, world-affairs journalist-columnist, New York Chronicle Spencer Tracy is Sam Craig, sports columnist, New York Chronicle</p>

Western Journalists

1942	SUNDOWN KID Helen MacKellar is Lynn Parsons, reporter, Chicago Eagle
1945	DON'T FENCE ME IN Dale Evans is Toni Ames, photographer-reporter, Spread magazine
1945	SANTA FE SADDLEMATES Linda Stirling is a reporter
1944	ZORRO'S BLACK WHIP Linda Stirling is Barbara Meredith, editor, City Herald Jay Kirby is Randolph Meredith, former editor, City Herald (killed) Lucien Littlefield is Tenpoint, printer, City Herald
1940	THE RETURN OF FRANK JAMES Gene Tierney is Eleanor Stone, cub reporter, Denver Star Lloyd Corrigan is Randolph Stone, her father and publisher, Denver Star Henry Hull is Major Rufus Cobb, editor-publisher, The Liberty Weekly Gazette
1939-40	DODGE CITY Frank McHugh is Joe Clemens, editor, Dodge City Star Olivia de Havilland is Abbie Irving, his assistant, Dodge City Star
1948	FORT WORTH Randolph Scott is Ned Britt, editor, Texas Trail Star; Fort Worth Star Frank Ferguson is Ben Gravin, editor, Texas Trail Star; Fort Worth Star
1949	BLAZING TRAIL Smiley Burnett is owner-publisher-editor-reporter-circulation manager, Brady Town Bugle

CLASS TEN SUMMARY

In today's class, we've seen how newspaper headlines became such a familiar sight that even cartoons used them regularly to move the plot along.

We've seen crime reporters in action fighting the good fight even though they did almost everything wrong before the final reel.

In **Behind the News**, a drunken has-been reporter is redeemed by a cub reporter who has faith in him and together they expose a crooked district attorney.

In **Sued for Libel**, a reporter solves a crime to save his newspaper from a libel suit.

In **The House Across the Street**, the 1930s' **Hi Nellie!** plot is recycled. This time a tough managing editor won't lay off a mobster with high connections, so he's demoted to being an advice-to-the-lovelorn columnist called Dolly. Of course, he solves the crime and ends up running the newspaper by the final reel.

In **Nine Lives Are Not Enough**, an arrogant reporter-photographer sums up all the cliches of the genre before solving the crime and marrying the millionaire's daughter. This journalist repeatedly gets fired for inaccurate reporting, tricking rival reporters and using the police for his own ends. The ending even brings back the advice-to-the-lovelorn columnist angle.

In **A Shot in the Dark**, the male reporter takes over the Torchy Blane role and once again solves the crime.

We've seen a reporter charged with murder in **Shadow of the Thin Man**, and we've seen some of the most cynical reporters ever displayed on film in **Roxie Hart**, an early comedy that shows media ballyhoo that might remind some of you of the O.J. Simpson coverage.

We've seen journalists who will do anything, including lying and cheating to keep their jobs.

In **Easy to Wed**, a reporter and editor will do anything to kill a libel suit.

In **Christmas in Connecticut**, the female columnist is a complete fraud who finally confesses all to keep her man.

We've seen reporters as romantic heroes who find it difficult to have a personal life away from the office.

In **The Philadelphia Story**, the reporter only realizes he loves the female photographer after a brief fling with an unattainable woman. You get the feeling, however, that their marriage will only last until the next deadline.

In **Magic Town**, the female editor of her family's community newspaper ends up in the arms of a public opinion pollster after exposing him and almost destroying her town.

In **June Bride**, the woman's magazine editor and a foreign correspondent are at odds with each other until the final reel when she, like all women in the 1940s, opts for home and domestic bliss.

In **Woman of the Year**, a famous world affairs columnist and a sports columnist get married and their careers almost destroy their love for each other.

We've seen how newspaper headlines, reporters, editors and publishers can be found in many Westerns of the 1940s. In **The Sundance Kid, Don't Fence Me In,** and **Santa Fe Saddlemates,** female reporters go undercover to get the story and usually end up with the cowboy heroes. In **The Return of Frank James,** the community newspaper editor is the outlaw's biggest booster and even defends him in court convincing the jury that Frank James is innocent. The female cub reporter falls in love with him while her father rails against women, especially his daughter, taking up newspaper work.

Western newspapermen often risked their lives to print the truth.

In **Dodge City,** the paper's editor is gunned down for exposing a gang of thieves.

In **Fort Worth,** the courageous editor puts on his guns after his partner is stabbed in the back while proof-reading his article and brings back law-and-order to the town.

And in **The Blazing Trail,** a singing editor brings news, laughter, and an unexpected musical tribute to newspapers.

PREVIEW: In the next class, we'll look at more films from the 1940s including one of the greatest newspaper films ever made, **Citizen Kane.**

CLASS ELEVEN INTRODUCTION

Today we're going to look at the newspaper publisher who is depicted in many films as a greedy, hypocritical businessman who will do anything for a buck. In newspaper novels from 1890 to the present, the publisher is shown as someone with a mean-spirited contempt for the public, his or her only interest being money and power.

William Randolph Hearst is probably the most notorious publisher in American history. He changed the old-style, upper-class journalism with his yellow press treatment of crime, sex, and disasters, his attacks on the rich, his phony lawsuits against big corporations, his screaming patriotism, his faked photographs, and his exploitation of superstition, along with puzzles, comics, contests, sheet music and medical quackery.

A Hearst-like press baron in a 1909 novel is a typical example. He claims in editorials to speak for the People, the Real People, the majority who have been dumb so long. In private, however, he refers to what his yellow journals publish as pabulum for the masses.

The amoral publisher spouting smarmy journalistic platitudes to dignify circulation stunts or camouflage unholy political ambitions was a fixture in novels and films throughout the century. Today, these egomaniacal newspaper tycoons have become the cold-blooded media owners and executives in one film after another.

Charles Foster Kane is the bigger-than-life publisher in **Citizen Kane**, made in 1941.

CLASS ELEVEN (October 5): The 1940s – Part Three: Citizen Kane and the Newspaper Film. Evil Publishers. Newspaper Columnists and Villains. Comic Journalists.

Publishers and Columnists

<p>1941</p>	<p>CITIZEN KANE Orson Welles is Charles Foster Kane, publisher, <i>The Inquirer</i> and other newspapers Joseph Cotten is Jed Leland, friend and journalist, dramatic critic Everett Sloan is Bernstein, administrative assistant, <i>The Inquirer</i> William Alland is Jerry Thompson, reporter, <i>News on the March</i></p>
<p>1948</p>	<p>STATE OF THE UNION Angela Lansbury is Kay Thorndyke, publisher, Thorndyke Publications Lewis Stone is Sam Thorndyke, publisher, Thorndyke Publications Van Johnson is Spike McManus, political columnist, Thorndyke Publications</p>
<p>1941</p>	<p>MEET JOHN DOE Edward Arnold is D.B. Norton, publisher, <i>The Bulletin</i> James Gleason is Henry Connell, managing editor, <i>The Bulletin</i> Barbara Stanwyck is Ann Mitchell, reporter, <i>The Bulletin</i> Real-life radio commentators: Mike Frankovich, Knox Manning, John B. Hughes</p>
<p>1941</p>	<p>UNHOLY PARTNERS Edward G. Robinson is Bruce Corey, editor-publisher, <i>New York Mercury</i> William T. Orr is Tommy Jarvis, reporter, <i>New York Mercury</i> Lorraine Day is Miss Cronin or “Cronie,” assistant-secretary, <i>New York Mercury</i> Don Beddoe is Michael Z. Reynolds, city editor, <i>New York Mercury</i></p>
<p>1947</p>	<p>THE BIG CLOCK Charles Laughton is Earl Janoth, publisher, <i>Crimeways</i> magazine and other magazines Ray Milland is George Stroud, editor, <i>Crimeways</i> magazine George McCready is Steve Hagen, circulation manager, <i>Crimeways</i> magazine</p>
<p>1948</p>	<p>THE FOUNTAINHEAD Raymond Massey is Gail Wynand, publisher, <i>The Banner</i> Robert Douglas is Ellsworth Toohey, architectural critic, <i>The Banner</i> Patricia Neal is Dominique Falcon, columnist, <i>The Banner</i></p>
<p>1944</p>	<p>LAURA Clifton Webb is Waldo Lydecker, newspaper and radio critic</p>

Comic Journalists

1949	FIGHTING FOOLS – THE BOWERY BOYS Gabriel Dell is a sports reporter, Morning Record
1943	SPOOK LOUDER – THE THREE STOOGES Mr. Wallace of the Times, reporter, The Times
1943	CRASH GOES THE HASH – THE THREE STOOGES Managing editor of the Daily News
1942	GOING TO PRESS – OUR GANG Spanky, editor, The Greenpoint Flash, the World's Greatest Noospaper for Kids Sally, society editor, The Greenpoint Flash Buckwheat, paper seller, The Greenpoint Flash

CLASS ELEVEN SUMMARY

We've seen some very evil publishers who covet power above all else. The newspapers and other media that they own are used as a means to their ends, and it is only a coincidence if the public is served in the process.

Citizen Kane gives us an unforgettable look at the power of the press and shows us a publisher who does what he wants when he wants to. No war in Cuba? He'll manufacture one. He'll do anything to get what he wants, and his arrogance finally destroys him. **Citizen Kane** also offers a fascinating profile of a journalist who puts his conscience above all else, including his love of alcohol. He descends into an alcoholic haze rather than watch his friend, the publisher, destroy everything they had built together.

But **Citizen Kane's** true relevance for this class is that it gives audiences a chance to see how a hard-working newsman goes about trying to piece together a story and how really difficult that job is. The film demonstrates how a reporter's search can become a riveting framework for a movie and how the use of the reporter as the primary means of telling a complicated story gives viewers a knowledgeable guide to what is happening and why it is happening. The reporter knows things no one else knows, and audiences love having that kind of inside information.

We've seen another power-mad publisher move heaven and earth to get what she wants in **State of the Union**. She fails at the last minute, but not before showing us how she tries to ram-rod her personal agenda down the throats of the editors who run her newspapers across the country. Although it is highly unlikely that her editors would all quit as they do in the film, it's a nice image to remember: Responsible journalists not buckling under to a corrupt publisher. At the end of the film, however, the publisher is as stubborn and arrogant as ever. She may have lost this round, but seems eager to get back into the fight.

We've seen how another power-crazed publisher-editor uses his newspapers and radio stations to build up the image of an unknown John Doe into a national institution, and then when his puppet refuses to take orders, he destroys him by using that same power of the press. **Meet John Doe** offers a frightening picture of a media baron determined to do whatever he wants when he wants to. Nothing seems to be able to stop him – and he simply glares in anger as the sob sister and John Doe declare their love for each other. He's a mighty adversary and one who keeps his power at the end of the film, ready to build up or destroy something else, depending on his whims and fancies.

We've seen the sob sister in **Meet John Doe** start out as a columnist who would do anything to keep her job and make a big splash on the newspaper. But by the end of the film she has learned her lesson and teams up with the editor to fight the publisher's media machine. What the film never says, however, is that no matter how hard they fight, they are doomed. They obviously lose their jobs and without a newspaper to blast their new consciences to the public, they will end up like the rest of us – powerless to do anything against the overwhelming power of the publisher's media.

We've seen an honest editor-publisher in **Unholy Partners** who makes a pact with the devil, in this case a gangster, and pays for this sin by purposely getting on a risky plane flight that is almost sure to end in disaster. The journalist gone astray usually ends up dead. And this is what happens in this film. The editor's protege and the woman who loves him take over the reins of the newspaper without the interference of any unholy partner.

We've seen an evil magazine publisher who not only browbeats his staff but even commits a murder when his anger erupts into uncontrollable rage. **The Big Clock** not only shows what a tyrant the publisher is in the office, but takes the publisher's immorality to the next logical step. The circulation manager becomes the publisher's accomplice in covering up the crime and only the hard work of a magazine editor, who is shown as a decent family man trying to do the right thing, finally saves the day.

We've seen another newspaper publisher in **The Fountainhead** who uses his newspaper to grab absolute power. The only person more despicable is the architectural critic on the paper who is plotting all the while to steal the publisher's power from him. He wins control when the publisher shows weakness in dealing with a controversial issue. When the publisher realizes that he is vulnerable, he loses all of his confidence and arrogance and ends up a desperate man who can only find peace by committing suicide. The detestable critic wins the day and remains in power. **The Fountainhead** may be the silliest portrait of the press ever put on film, but it is hard to dismiss the portrait of the amoral critic who cunningly plans the takeover of the newspaper.

Critics always seem to be nasty villains in the movies. Besides the architectural critic, we've seen another critic who is so used to getting his own way that when a woman rejects him, he resorts to murder. **Laura** offers us one of the most sardonic, acid-tongued critics in all of film history. The only way to stop him, apparently, is a bullet in the chest.

The 1940s movies' popular recurring characters also show up in newspaper offices. The Three Stooges figure in one reporter's story and then, by accident, become reporters in **Crash Goes the Hash** and end up with a front-page story and a bonus. In **Fighting Fools**, one of the Bowery Boys, formerly known as the Dead-End Kids, is a sports reporter. And we've seen how even the youngest journalists in an Our Gang comedy, **Going to Press**, know how valuable a free and hard-working newspaper is to our form of government.

PREVIEW: In our next class, a look at some of the best investigative reporters ever put on film as we end our look at the 1940s.

CLASS TWELVE INTRODUCTION

THE REPORTER CONTINUES THE CRUSADE

We end the 1940s today with a look at investigative reporters and a 1940s Reporter Miscellany that features almost every kind of journalist put on film in the 1940s, from singing reporters to Publisher Britt Reid (AKA the Green Hornet). We'll also take see how the race films of the 1930s and 1940s put African-Americans in the newsroom.

The crusading journalist dealing with serious issues was generally an admired figure in the 1940s, and the films showed a seriousness of purpose that resulted in movies of substance and power. Many issues of journalism were involved, but the films primarily dealt with larger social issues such as the abuse of power by public officials, prejudice, racism, and innocent victims ignored by the legal system.

Some of the 1940s biggest box office attractions featured sympathetic crusading reporters.

CLASS TWELVE (October 7): The 1940s – Part Four: Investigative Reporters. A 1940s Journalist Miscellany.

Investigative Reporters

1948	CALL NORTHSIDE 777 James Stewart is P.G. McNeal, reporter, Chicago Times Lee J. Cobb is Brian Kelly, editor, Chicago Times
1940	BABIES FOR SALE Glenn Ford is Steve Burton, reporter, Star-Express Edwin Stanley is Edwards, editor, Star-Express
1942	I WAS FRAMED Michael Ames is Ken Marshall, investigative reporter, Morning Journal He becomes Ken Scott, editor, Viewpoint News Regis Toomy is Bob Leeds, managing editor, Morning Journal Oscar O’Shea is Cal Beamish, owner, Viewpoint News
1943	JOHNNY COME LATELY James Cagney is Tom Richards, reporter, the Shield and Banner Grace George is Vinnie McLeod, editor-owner, the Shield and Banner
1942	KEEPER OF THE FLAME Spencer Tracy is Steven O’Malley, foreign correspondent-columnist Audrey Christie is Jane Harding, reporter Stephen McNalley is Freddie Ridges, crime reporter
1947	GENTLEMAN’S AGREEMENT Gregory Peck is Phil Green, freelance writer-reporter Albert Dekker is John Minify, editor, Smith’s Weekly Celeste Holm is Anne Dettrey, fashion editor, Smith’s Weekly June Havoc is Miss Wales, editorial assistant, Smith’s Weekly
1949	ALL THE KING’S MEN John Ireland is Jack Burden, reporter, the Chronicle

A 1940s Journalist Miscellany

1940	THE STRANGER ON THE THIRD FLOOR John McGuire is Michael Ward, reporter, New York Star
1942	ESCAPE FROM CRIME Richard Travis is Red O’Hara, photographer-reporter, Illustrated News Frank Wilcox is Cornell, city editor, Illustrated News Charles Wilson is C.L. Reardon, managing editor, Illustrated News

1941	<p>DESIGN FOR SCANDAL Walter Pidgeon is Jeff Sherman, reporter-photographer for the Globe American Newspaper Syndicate Edward Arnold is Judson M. Blair, owner, Globe American Newspaper Syndicate</p>
1943	<p>LOST ANGEL James Craig is Mike Regan, reporter, New York Morning Transcript</p>
1945	<p>STATE FAIR Dana Andrews is Pat Gilbert, reporter, Des Moines Register</p>
1943	<p>MY SISTER EILEEN Rosalind Russell is Ruth Sherwood, aspiring journalist Allyn Joslyn is Chick Clark, theatrical reporter, the Globe Brian Aherne is Bob Baker, editor, Mad Hatter magazine Frank Craven is the publisher, Mad Hatter magazine</p>
1942	<p>THE FALCON TAKES OVER Lynn Bari is Ann Riordan, aspiring reporter who becomes the special correspondent, Post Bulletin</p>
1941	<p>THE SMILING GHOST Brenda Marshall is Lil Barstow, photographer-reporter, East Haven Daily Journal</p>
1949	<p>FOLLOW ME QUIETLY Dorothy Patrick is Anne Gorman, reporter, Four Star Crime magazine McGill is the editor of the Morning Standard newspaper</p>
1940	<p>THE GREEN HORNET STRIKES BACK Warren Hull is Britt Reid, publisher, the Sentinel (also the Green Hornet) Anne Nagel is Leonare Case, Reid’s assistant, the Sentinel Eddie Acuff is Lowery, reporter, the Sentinel Wade Boteler is Michael Axford, reporter, the Sentinel</p>
1930s-1940s	<p>RACE FILMS</p>
1940	<p>MYSTERY IN SWING Monte Hawley is Biff Boyd, reporter, the World Halley Harding is Bailey, managing editor, the World Marguerite Whitten is Linda Carroll, reporter, the World</p>

CLASS TWELVE SUMMARY

In today's class, we've seen how hard the work of journalism really is in **Call Northside 777** when a reporter tries to persuade the authorities that a man convicted of murder is really innocent. The actual way a reporter keeps after a story has seldom been depicted any better on screen. It gives the audience a realistic picture of the real work most reporters do throughout the country on a daily basis. We see the reporter digging through newspaper and police files, combing the Polish district for a missing witness, being harassed by police who are unhappy with his stories, and never giving up.

In **Babies for Sale**, a reporter loses his job because of pressure from the community after he exposes an adoption scandal. But he pursues the story anyway until the guilty doctor is sent to jail and his adoption racket is broken up.

In **I Was Framed**, a reporter is set up and sent to jail because of his stories exposing political corruption. When he escapes, he sets up shop as a community editor and continues to expose corruption in his state.

We've seen another crusading reporter who breezes into town, cleans up the mess, and breezes out again in **Johnny Come Lately**. We get a strong positive image of an editor who keeps her paper going no matter how many problems she encounters. The film demonstrates how a hard-hitting reporter can chase out the bad guys. But it also shows how vulnerable a small newspaper is. Newspapers owned by individuals are sometimes a check away from going out of business. Creditors can squeeze hard if an editorial policy is not to their liking. And many a newspaper editor buckles under that kind of pressure.

We've seen other crusading journalists who will not stop working until they get the story to the public. One reporter almost suppresses the story out of love for a woman, but comes quickly to his senses when she is killed in **Keeper of the Flame**. Another poses as a Jew so he can better experience what it is like to be the victim of anti-Semitism. **Gentleman's Agreement** is a realistic portrait of the crusading journalist who lives his story so he can better tell it to the public.

We've seen the pitfalls journalists can fall into when they get too close to the subject they are covering. Political reporters are especially vulnerable and many of them do end up, like the one in **All the King's Men**, eventually working for the politicians they write about. It is seductive to be invited into the center of power, and many reporters cannot resist the temptation. In this reporter's case, his decision is made easier when the newspaper publisher decides to pull the plug on his stories because the newspaper is going to back an opposing candidate. The reporter quits rather than submit to that kind of censorship. But in the end, no one in this film escapes being corrupted.

We've seen a conscientious reporter in **Stranger on the Third Floor** who is so troubled by offering eye-witness testimony to convict a kid on purely circumstantial evidence that he experiences crippling self-doubt that turns into fear and paranoia. This is a reporter with a conscience and he gets an appropriate reward – a raise, a new wife, and the satisfaction of seeing justice done. You can't ask for more than that.

We've seen a potpourri of stereotypes. There was the ex-con-turned-reporter-photographer who will do anything to prove himself and keep his job to – as the film's title puts it – **Escape From Crime**.

Design for Scandal shows the journalist as cad until he falls in love and redeems himself.

Lost Angel claims that reporters can be nice guys. The cynical journalist shows he really has a heart of gold when he helps a precocious little girl gain a normal childhood.

In **State Fair**, the reporter becomes a Rodgers and Hammerstein musical hero marrying the farm girl instead of leaving her behind when he goes to Chicago to become a big-time syndicated newspaper columnist.

In **My Sister Eileen**, we've seen a theatrical reporter who always seems to be on the make for young actresses, and a magazine editor who fights his publisher all the way to get the kind of material he thinks is important into the magazine. Luckily for the female journalist in the film, her stories are just what he thinks the magazine needs.

The sob sister stereotype was also in full bloom.

In **The Falcon Takes Over**, an aspiring newspaper reporter plays up to the famous detective so she can get an exclusive.

The Smiling Ghost revives the aggressive, smarter-than-anyone female reporter who solves the case and gets the headlines to boot.

In **Follow Me Quietly**, an aspiring magazine reporter seems willing to do anything to get a scoop – even if it means seducing the police detective.

In **The Green Hornet Strikes Back**, we've seen the greatest newspaper hero since Clark Kent in Britt Reid, the publisher of the Sentinel who, like Kent, has a secret identity. When the newspaper publisher can't bring the criminals to justice, the Green Hornet steps in to finish the job. The Green Hornet series in the movies, on radio and later in television influenced several generations of youngsters into considering the newspaper as the last bastion of democracy. It was a good lesson for them to learn.

We also had the rare opportunity of looking at how the race films of the 1930s and 1940s put African-Americans in the newsroom. Headline and news story montages were used in many black films to advance the plot and give information quickly and efficiently.

In **Mystery in Swing**, we see newspaper reporters and editors who act just like any other reporter and editor in film except they are African-American instead of white.

Hollywood films mirrored a sad reality. There were few if any African-American journalists in newsrooms until the 1970s. Newspaper films of the 1930s and 1940s were no different from any other Hollywood film of the period – African-Americans, when used at all, mostly played buffoons and supplied comic relief. Most journalists of the 1930s and 1940s shared the racist attitudes of their constituency and seldom treated African-Americans with much respect.

Mystery in Swing shows African-American journalists who are quick-witted and as bright as their white counterparts. Unfortunately, it was an image of black journalists seen only by African-American audiences until the 1990s when these race films were given a wider showing on cable television.

PREVIEW: This class finishes up our look at the newspaper films of the 1940s. In the next class, we'll look at the films of the 1950s and see how television changed the image of the journalist in dramatic fashion. Next week: The Mid-Term Examination.

CLASS THIRTEEN (October 12): The Mid-Term Examination

CLASS FOURTEEN INTRODUCTION

In the 1950s, the movies' monopoly on the image of the reporter ended. Although radio had given audiences an engrossing audio picture of the journalist through its news coverage and radio dramas, it was television that would create the images of the journalist that most people would remember.

Real-life reporters doing their jobs day by day on TV soon overwhelmed the image of the movie journalist. Now, the public could see many of the people behind the voices they trusted on radio. Viewers liked what they saw and this contributed to the public's positive image of the reporter as celebrity-hero. This would contrast with the anonymous reporter hounding people for a story. That image of the anonymous reporter in packs harassing celebrities and movie or TV stars in TV programs eventually would become ingrained in the public consciousness through constant repetition.

In the years ahead, TV series, miniseries and movies-of-the-week would have far more influence on the public's perception of the newsgatherer than anything seen in the theaters. But the image of the journalist in American films, seen over and over on the small screen, would still wield an enormous influence. And the big screen movies, gaining larger audiences through TV and eventually video rentals, also would continue to influence the way the public felt about their newsgatherers.

The crusading reporter and the super-sleuth reporter were still staples of B movies for all the same reasons – familiar heroes in ready-made scripts defending the weak and innocent, solving crimes and fighting criminals to keep our country safe and free.

But it was the real-life reporters who became the most familiar and the most memorable journalistic heroes of the 1950s.

CLASS FOURTEEN (October 14): The 1950s – Part One: Real Reporters. Crusaders. Flawed Journalists.

Real Reporters

1950s	MONTAGE OF REAL REPORTERS KTLA, George Putnam, Clete Roberts
1947-55	THE BIG STORY Burgess Meredith at the Big Story Newsstand, narrator Philip Abbott is Leonard Lerner, reporter, Boston Globe William Adler is Bill Lambert, reporter, Portland Oregonian Al Markim is Victor Cohn, medical reporter, Minneapolis Tribune Bill Stevens is the real-life executive editor, Minneapolis Tribune Lin McCarthy is Bus Bergen, reporter, Cleveland Press Frank Marth is Ralph “Dutch” Hennings, reporter, South Bend Indiana Tribune Don Briggs is Rick Manning, reporter, Columbus Ohio Citizen Joe Helgesen is Thurmon Jones, reporter, Phoenix Gazette Carl Light is Charles Scott, reporter
1953	PERSON TO PERSON (EDWARD R. MURROW) Edward R. Murrow, correspondent, CBS News
1948-1971	TOAST OF THE TOWN (ED SULLIVAN) THE ED SULLIVAN SHOW Ed Sullivan, Broadway columnist, New York and nationally syndicated Hy Gardner, Broadway columnist and host of “Hy Gardner Calling”

Crusaders

1950-1957	BIG TOWN Patrick McVey is Steve Wilson, reporter, Illustrated Press Louis Jean Heydt is MacGrath, editor, Illustrated Press Jane Nigh is Lorelei Kilbourne, reporter, Illustrated Press
1952	THE CAPTIVE CITY John Forsythe is James T. Austin, editor, Kennington Journal Martin Milner is Phil, photographer, Kennington Journal
1952	THE SELLOUT Walter Pidgeon is Haven D. Allridge, editor, St. Howard News-Intelligencer
1952	TURNING POINT William Holden is Jerry McKibbon, investigative reporter, Chronicle
1955	THE NAKED STREET Peter Graves is Joe McFarland, reporter, New York Chronicle Series of articles called: “Inside the Rackets”

1956	<p>THE HARDER THEY FALL Humphrey Bogart is Eddie Willis, sports writer turned publicity agent Art Levitt, sportscaster</p>
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Flawed Journalists

1957	<p>HOT SUMMER NIGHT Leslie Nielsen is William Joel Partain, reporter fired from the Kansas City Herald Malcolm Atterbury is Peter Wang, night editor, Kansas City Herald</p>
1956	<p>WHILE THE CITY SLEEPS Vincent Price is Walter Kyne, head, Kyne Inc. Publications George Sanders is Mark Loving, head, Kyne News Service Thomas Mitchell is Jon Day Griffith, managing editor, New York Sentinel James Craig is Harry Kritzer, head, Kyne Pix Syndicate Dana Andrews is Ed Mobley, Pulitzer-Prize winning reporter, New York Sentinel Ida Lupino is Mildred Donner, reporter, New York Sentinel Amos Kyne is the dying head of the Kyne Inc. Publications</p>
1951	<p>COME FILL THE CUP James Cagney is Lou Marsh, alcoholic journalist, fired from the Sun Herald Larry Keating is Julian Cuscaden, city editor, Sun Herald Phyllis Thaxter is Paula Arnold, woman’s page editor, Sun Herald Raymond Massey is John Ives, publisher, Sun Herald Gig Young is Boyd Copland, alcoholic nephew of publisher</p>
1957	<p>THE TARNISHED ANGELS Rock Hudson is Burke Devlin, alcoholic reporter, New Orleans newspaper</p>
1955	<p>HEADLINE HUNTERS Rod Cameron is Hugh “Woody” Woodruff, alcoholic reporter, Daily Enquirer Ben Cooper is David Flynn, cub reporter, Daily Enquirer</p>
1959	<p>LONELYHEARTS Robert Ryan is William Shrike, managing editor, Chronicle Montgomery Clift is Adam White, reporter, Chronicle</p>
1959	<p>AL CAPONE Martin Balsam is Mack Keely, reporter, Chicago newspaper (Based on real-life reporter, Jake Lingle) Jim Bacon, real-life Hollywood gossip columnist, with reporters</p>

1957	THE GREAT MAN Jose Ferrer is Joe Harris, radio journalist, Amalgamated Broadcasting System (Writes tribute to his idol, Herb Fuller, radio journalist) Keenan Wynn is Sid Moore, Harris' agent Dean Jagger is Philip Carlton, head, Amalgamated Broadcasting System
1957	A FACE IN THE CROWD Patricia Neal is Marsha Jeffries, radio reporter Andy Griffith is "Lonesome" Rhodes, TV-radio personality-commentator John Cameron Swayze, real-life TV anchor Walter Winchell, real-life Broadway columnist Mike Wallace, real-life TV interviewer

CLASS FOURTEEN SUMMARY

In today's class, we've seen a sampling of real-life journalists bringing the news live to an eager new television audience. These real-life TV reporters, showing up in every corner of the community, became the true journalistic heroes of the 1950s.

We've seen two of the most popular TV programs in the 1950s featuring journalist-heroes. In **The Big Story**, we saw re-creations of journalists who take their jobs seriously and are willing to look at all sides of a story. In **Big Town**, we've seen fictional journalists who take their jobs seriously and are willing to look at all sides of a story.

We've seen two real-life journalists who became the most well-known journalists of the decade – Edward R. Murrow and Ed Sullivan. The world-famous correspondent and the Broadway gossip columnist represented an image of the journalist that was exciting and provocative. Both seemed to possess enormous power. In **Person to Person**, veteran newsman Murrow went into the homes of celebrities as a respected and valued guest. In **The Toast of the Town** eventually renamed **The Ed Sullivan Show**, Sullivan played host to the most glamorous celebrities of the decade. Both could go anywhere they wanted and attract attention. Thanks to the power of television, both Murrow and Sullivan became national celebrities. They were the kind of journalists people wanted to know and they almost single handedly created the image of the journalist as a popular hero in the 1950s.

We've seen crusading reporters sacrifice almost anything including, their lives, to get the story to the public.

In **The Captive City**, the editor of a community newspaper ends up alone and terrorized by mobsters in his fight to stop corruption from destroying his town. In **The Sellout**, an editor is destroyed when he discovers his son-in-law is involved with the dishonest county sheriff he is exposing. He runs away because he believes the price he must pay to do his job is too high. In **Turning Point**, a reporter is killed by the crime syndicate he is trying to expose. In **The Naked Street**, a reporter exposing the rackets is beaten up by the crooks before his stories result in the gangster's death. In **The Harder They Fall**, a reformed journalist risks his life to write a series of articles exposing the hoodlums who control boxing. These crusading journalists are heroes who will not let anything stop them from bringing the story to the public.

We've seen how ambition can almost get a reporter killed. In **Hot Summer Night**, the reporter risks his own life and his wife's trying to get an exclusive interview with a killer.

We've seen a big-city newspaper in action and the hard-drinking journalists who work for that newspaper. In **While the City Sleeps**, we've seen the ruthless head of the company's wire service, a tough and tricky newspaper editor and a conniving photo syndicate chief fight to become top dog at a communications empire. Only the Pulitzer Prize-winning reporter who finally captures the killer manages to show any integrity at all, when he isn't trying to drown his frustrations in a bottle.

We've seen what it's like to be a boozing newsman from the gutter up. In **Come Fill the Cup**, a reformed alcoholic journalist shows how heavy drinking can destroy even the best of journalists. The drunken reporter's real sin isn't alcoholism, however, but missing a deadline. As long as the drinking reporter doesn't miss filing his story, editors seem to ignore the drinking. But the minute the journalist stops being a professional, he or she is fired.

In **The Tarnished Angels**, the drunken reporter waxes so poetically about a story, that even his angry editor is willing to take him back on his own terms – booze and all. It seems that if journalists can write well and do not miss a deadline, they can do almost anything they want to after hours.

We've seen hard-drinking veteran reporters forget their true calling. One is reminded of what it means to be a journalist by a young cub reporter just out of journalism school. In **Headline Hunters**, the popular story of an idealistic young reporter teaming up with a cynical old-timer results in a crooked district attorney being brought to justice.

In **Lonelyhearts**, we've seen an idealistic reporter almost destroyed by the veteran journalist's anger and cynicism. Only the movie's tagged-on happy ending averts the bitter tragedy created by the editor's crippling attacks on the reporter's character.

Alcoholism isn't the only problem reporters have in the 1950s.

In **Al Capone**, we've seen what happens when a reporter gets in over his head with gambling debts and pays the ultimate price for his indiscretions. The reporter's immoral conduct not only makes him a despicable reporter, but it also ultimately results in his death.

We've seen radio journalists who use the media to tell listeners the real truth behind one of the voices they admire.

In **The Great Man**, we've seen the hypocrisy and anything-for-a-buck mentality of the people who run the radio networks and use the media to get what they want.

And in **A Face in the Crowd**, we see a small-town radio journalist discover how the mass media create celebrities who shape public opinion. Only her last-minute heroics save the public from the monster she has helped create.

When journalists do what the public expects them to do – preserve the public interest – then they become the best known journalist heroes: The crusading reporter or editor. But when journalists forget their true calling and stray from their mission and use the media for their own ends, then they become the worst kind of villains. The heroic journalists risk life and limb in pursuit of stories to inform the public and root out corruption. The flawed journalists fail to do their job because they are addicted to something other than journalism – alcohol, gambling, ambition. And there is very little forgiveness when the reporter or editor turns out to have feet of clay.

PREVIEW: In the next class, we'll see some of the most despicable villains in newspaper film history as our review of the 1950s' movies continue.

CLASS FIFTEEN INTRODUCTION

In the 1950s, movie reporters reached their lowest ebb – they were either ignored, turned into yes-men by the power structure or became the worst kind of scoundrels. Some of the toughest and most biting criticism of the reporter in society hit the screen.

The reporter as villain grew stronger in the 1950s, an era of suspicions and fears about many American institutions that were taken for granted in the decade before. The scoundrels of **The Front Page** turned into far more corrupt and sinister journalists.

No film ever painted a more brutal portrait of a reporter than director Billy Wilder's **Ace in the Hole**, also known as **The Big Carnival**.

CLASS FIFTEEN (October 19): The 1950s – Part Two: Reporters as Scoundrels.

1951	<p>ACE IN THE HOLE Kirk Douglas is Chuck Tatum, reporter, Albuquerque Sun-Bulletin Porter Hall is Jacob Q. Boot, editor, Albuquerque Sun-Bulletin Bob Arthur is Herbie Cook, cub reporter, Albuquerque Sun-Bulletin</p>
1950	<p>THE UNDERWORLD STORY Dan Duryea is Mike Reese, reporter, Times-Gazette, half-owner-editor Lakeview Sentinel Gale Storm is Katharine Harris, editor, Lakeview Sentinel Herbert Marshall is E.J. Stanton, publisher Sam Balter, real-life radio announcer</p>
1958	<p>THE LAST HURRAH John Carradine is Amos Force, publisher, Sunday Morning News Jeffrey Hunter is Adam Cauffield, columnist, Sunday Morning News Clete Roberts, real-life TV reporter</p>
1958	<p>I WANT TO LIVE! Simon Oakland is Edward Montgomery, reporter, San Francisco Examiner George Putnam, real-life TV reporter-newscaster Bill Stout, real-life TV reporter</p>
1957	<p>SWEET SMELL OF SUCCESS Burt Lancaster is J.J. Hunsecker, syndicated Broadway columnist Tony Curtis is Sidney Falco, press agent Leo Barker is another columnist Otis Ellwell is another columnist</p>
1955	<p>THE BIG KNIFE Ilka Chase is Patty Benedict, gossip columnist in Hollywood</p>
1950	<p>ALL ABOUT EVE George Sanders is Addison DeWitt, theater columnist</p>
1952	<p>WASHINGTON STORY Patricia Neal is Alice Kingsly, reporter, Cumberly Press Philip Ober is Gilbert Nunnally, Washington columnist, Cumberly Press John Shelton is dean of press corps. Lloyd Alcott is the Pulitzer-Prize winner, now working for Nunnally</p>
1956	<p>SLANDER Steve Cochran is H.R. Manley, publisher of Real Truth magazine</p>
1952	<p>SCANDAL SHEET Broderick Crawford is Mark Chapman, managing editor, New York Express John Derek is Steve McCleary, reporter, New York Express Donna Reed is Julie Allison, reporter, New York Express</p>

	Henry O’Neill is Charlie Barnes, alcoholic Pulitzer-Prize reporter
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CLASS FIFTEEN SUMMARY

In today's class, we've seen some of the greatest villains in newspaper movie history.

In **Ace in the Hole**, we've seen a ruthless reporter so consumed with getting an exclusive that he even ends up responsible for the death of a man. The reporter repents, but still pays the ultimate price for his ambition, dying an ignoble death in an obscure newspaper office in New Mexico. What is more despicable is the mob that follows the event. We see how the people's morbid curiosity creates the market for the kind of story the reporter will do anything to get. Which is worse, the film asks: The reporter who will do anything for the story, or the editors and publishers who will pay anything to get that story, or the readers and viewers who create the audience for such stories?

We've seen another reporter in **The Underworld Story** who is always trying to take advantage of the news – whether it be getting an exclusive, or taking money from crooks, or profiting from someone else's tragedy. He too finally repents, but this time he gets the crooks and he gets the girl. The real villain turns out to be a media baron whose son is the murderer and who uses the power of the press to subvert justice and serve his own ends.

Anyone who abuses the power of the press is a true journalist villain. In **The Last Hurrah**, another publisher uses the full force of his newspaper to attack a politician he doesn't like. He puts his personal agenda over the public's best interest and this is an intolerable offense.

We've seen a reporter who goes along with the pack in **I Want to Live!** to condemn a woman on trial for her life. After she rails against the press -- "You chewed me up in your headlines and all the jury had to do was to spit me out" -- the reporter has a change of heart and fights to save her life, but it's too little, too late.

We've seen some vicious columnists who use their power to destroy anyone who stands in their way.

In **The Sweet Smell of Success**, a vengeful gossip columnist will stop at nothing to get what he wants, destroying anyone in the process. This power-mad columnist will even bribe a corrupt policeman to beat up anyone who crosses him.

In **The Big Knife**, a Hollywood gossip columnist threatens blackmail to get information she wants for her column.

In **All About Eve**, the unscrupulous theater columnist uses his power to get what he wants when he wants it and always collects his pound of flesh whenever he feels like it.

In **Washington Story**, a slimy Washington columnist also resorts to blackmail to get what he wants -- and when he is rebuffed, he uses the media to savage anyone who stands up to him. These gossip columnists are perhaps the slimiest, most villainous journalists ever put on film.

Using the power of the press to blackmail people into submission is a popular theme in the movies during the 1950s. In **Slender**, we've seen a publisher of scandal magazines so despicable that even his mother can't stomach what he does and finally murders him.

In **Scandal Sheet**, we've seen a tabloid editor so corrupt that he murders to save his job. But we've also seen how two sharp reporters become heroes when they bring the editor to justice through their diligent reporting. Even a drunken former Pulitzer Prize-winning reporter turns out to be a hero -- murdered by the tabloid editor as he tries to expose him as the killer.

What the movies taught us in the 1950s is that gossip columnists were the scum of the earth and that reporters and editors who lost their way were villains who might redeem themselves by getting back to basics -- by doing the honorable thing and writing and publishing stories that were accurate and fair. Whereas in the 1930s and 1940s, a reporter or editor played by a popular actor could do no wrong, people were more skeptical of institutions in the 1950s and any journalist who used the media to further his or her own ends could end up being a villain. Any journalist who tried to do the right thing and whose primary concern was the public interest could still end up being a hero. But the most memorable images of the journalist in the 1950s were those of the villain – reporters, columnists, editors and publishers who put themselves above the public interest. To the public and real-life journalists alike, betraying the public trust given to journalists was the greatest sin of all.

PREVIEW: In the next class, we'll look at one of the most authentic and at times silliest newspaper dramas ever put on film – “Dragnet” Jack Webb’s **-30-** and some singing reporters, including Frank Sinatra.

CLASS SIXTEEN INTRODUCTION

THE REPORTER AT WORK

When it came to newspaper movies, the 1950s audience wanted a return to the good old days of one-dimensional reporters saving the world. That may explain why Jack Webb's **-30-** flopped at the box office.

You may or may not remember Jack Webb, but you can catch **Dragnet**, his tribute to the Los Angeles Police Department, almost every night on some cable television channel. It is a dated, cut-and-dried 30-minute melodrama of police detectives in action. But it was highly popular and gave the LAPD a positive image.

What Webb did for the police, he tried to do for newspaper people in this 1959 film. That may be why so many of these editors and reporters sound like TV cops. The result is a strange mixture of silliness, melodrama, feeble comedy, sometimes terrific drama, too cute dialogue, blatant sexism and even some poor acting, but somehow, the film turns out to be one of the best attempts to capture the authenticity of a day in the life of a metropolitan newspaper. The reason may be that a former newspaperman, William Bowers, wrote the script and the atmosphere rings true in this city room drama of 24 hours in the life of a daily newspaper.

You'll also see Doris Day as a journalism teacher and Clark Gable as a crusty old newspaperman who hates journalism schools in the popular **Teacher's Pet**, and a 1940 miscellany that includes everything from western female journalists to singing and dancing reporters.

But first, here's Jack Webb's **-30-**.

CLASS SIXTEEN (October 21) : The 1950s – Part Three: A 1950s Journalist Miscellany. Western Female Journalists. Singing Reporters.

A 1950s Journalist Miscellany

1959	<p>-30-</p> <p>William Conrad is Jim Bathgate, city editor, Los Angeles Examiner Louise Lorimer is Lady Wilson, rewrite-reporter, Los Angeles Examiner Jack Webb is Sam Gatlin, night editor, Los Angeles Examiner Nancy Valentine is Jan Price, cub reporter, Los Angeles Examiner James Bell is Ben Quinn, copy editor, Los Angeles Examiner David Nelson is Collins, copy boy, Los Angeles Examiner</p>
1958	<p>TEACHER’S PET</p> <p>Clark Gable is James Gannon (“Gallagher”), city editor, Evening Chronicle Doris Day is Erika Stone, journalism teacher Joel Barlow Stone, Erika’s father, a famous small-town editor</p>
1953	<p>IT HAPPENS EVERY THURSDAY</p> <p>John Forsythe is Bob MacAvoy, editor, Eden Archive Loretta Young is Jane MacAvoy, editor’s wife, Eden Archive Edgar Buchanan is Jake Armstrong, printer, Eden Archive Jimmy Conlin is Matthew, printer, Eden Archive</p>
1959	<p>IT HAPPENED TO JANE</p> <p>Steve Forrest is Larry Hall, reporter, New York Daily Mirror Mary Wickes is Matilda Runyon, stringer, New York Daily Mirror Gene Raymond is the television newsman Dave Garroway is the real-life TV host</p>
1957	<p>DESIGNING WOMAN</p> <p>Gregory Peck is Mike Hagen, sportswriter, New York Record Sam Levine is Ned Hammerstein, editor, New York Record</p>
1956	<p>BORN YESTERDAY</p> <p>William Holden is Paul Verall, Washington reporter</p>
1953	<p>HALF A HERO</p> <p>Red Skelton is Ben Dobson, writer, Everyone’s magazine Charles Dingle is Mr. Bascomb, editor, Everyone’s magazine</p>
1956	<p>MIRACLE IN THE RAIN</p> <p>Van Johnson is Art Hugonon, reporter from Tennessee, writes a story for the New York Times</p>
1952	<p>TRENT’S LAST CASE</p> <p>Michael Wilding is Philip Trent, reporter-artist, London Record</p>
1958	<p>SCREAMING MIMI</p> <p>Phil Carey is William Sweeney, night club columnist, Daily Times</p>

1950	TO PLEASE A LADY Barbara Stanwyck is Regina Forbes, syndicated columnist Adolph Menjou is Greg, her editor
1952	FLESH AND FURY Mona Freeman is Ann Hollis, feature writer, Panorama magazine

Western Female Journalists

1956	TEXAS LADY Claudette Colbert is Prudence Webb, editor-publisher, Clarion, Fort Ralston, Texas
1952	LONE STAR Ava Gardner is Martha Rhonda, editor, Austin Blade

Singing Reporters

1955	MY SISTER EILEEN Kurt Kasznar is Chick Clark, reporter, New York Daily News Betty Garrett is Ruth Sherwood, writer Jack Lemmon is Bob Baker, editor, Mad Hatter magazine
1956	YOU CAN'T RUN AWAY FROM IT Jack Lemmon is Peter Warren, reporter, News Dispatch Allyn Joslyn is Joe Gordon, managing editor, News Dispatch
1958	THE PHILADELPHIA STORY Richard Carlson is McCauley "Mike" Connors, reporter, Destiny magazine Neva Patterson is Elizabeth Imbrie, photographer, Destiny magazine
1956	HIGH SOCIETY Frank Sinatra is Mike Connor, reporter, Spy magazine Celeste Holm is Lizabeth Imbrie, photographer, Spy magazine

CLASS SIXTEEN SUMMARY

In today's class, we've seen good reporters at work trying to do the best job they can to inform and educate the public. In **-30-**, we've seen a day in the life of a metropolitan newspaper with all of the heroes intact – a tough-talking city editor with a heart of gold; a female rewrite professional who won't let anything get in the way of her doing her job right, even personal tragedy; a female cub reporter who proves she has the stuff to become one of the top reporters on the paper and a night editor who makes decisions based on the public's right to know and everything good about journalism. These are the working men and women of the newspaper world shown in their best light.

We've seen a street-smart city editor who hates journalism schools – until a female journalism instructor shows him the light in **Teacher's Pet**, and in the process tells the audience a thing or two about good and bad journalism.

We've seen a husband and wife get out a weekly newspaper in **It Happens Every Thursday**, showing how small-town editors can become heroes in any community.

We've seen a variety of reporters who enjoy their work.

In **It Happened to Jane**, a big-city reporter gets the story but loses the woman he loves to a home-town lawyer.

In **Designing Woman**, a sportswriter risks his life to expose a mobster, but seems to have more trouble with his new wife than with the crooks.

In **Born Yesterday**, an idealistic reporter not only stops political corruption, but also gets the woman he loves.

In **Half a Hero**, an idealistic magazine writer refuses to distort a story jeopardizing his job before a happy ending kicks in.

In **Miracle in the Rain**, a young man idolizes the New York Times and wants nothing more than to write for that newspaper. A war stops him, but the woman he loves keeps his dreams alive inside her.

We've seen journalists who can solve a crime with the ease of a master detective.

In **Trent's Last Case**, the smooth reporter-artist has the respect of his peers and uses his reporting skills to stay one step ahead of the police.

In **Screaming Mimi**, a newspaperman falls in love with a killer.

We've seen powerful female journalists dissolve into lovesick women in typical movie romances.

In **To Please a Lady**, a slick syndicated columnist sees the error of her hard-bitten ways just in time to snag a handsome race car driver.

In **Flesh and Fury**, an independent female reporter falls in love with a handsome deaf mute who luckily recovers his hearing by the end of the film.

In **Texas Lady**, the female editor of a frontier newspaper falls for a handsome gambler who saves the day. And in **Lone Star**, another editor of a frontier newspaper falls for a hard-riding, patriotic cattleman.

And we've seen singing and dancing journalists.

In **My Sister Eileen**, the on-the-make sexist reporter uses the newspaper as a means to an end, but even when he dances up a storm, he doesn't get the girl.

In **You Can't Run Away From It**, the tough reporter ends up with a heart of gold and almost sings in tune as he throws away headlines for the love of an heiress. And in **High Society**, a tabloid reporter becomes a nice guy, a singing lover having a brief escapade with a socialite before falling into the arms of a waiting female press photographer.

In **The Philadelphia Story**, the tabloid reporter was the same, except he never burst into song.

PREVIEW: In the next class, we'll take a final look at the 1950s. We'll meet more crusading reporters, and a new twist, the reporter who battles things from outer space and other alien creatures. And one thing more, we'll discover a talking mule who seems to know more about journalism than most of the journalists we've seen in the movies.

CLASS SEVENTEEN INTRODUCTION

THE REPORTER IN SCIENCE FICTION

In the early 1950s, the House Un-American Activities Committee and Senator Joseph McCarthy played on the postwar fear of communism to stage a witch-hunt in Hollywood that destroyed many careers and left a legacy of fear that would last for more than a decade.

It diminished the motion picture industry's enthusiasm for making movies about corrupt politicians and powerful businessmen. And it created an unquestioning, passive reporter who shows up in one science fiction film after another. These reporters always work with the authorities, and worry less about scoops and informing the public than about protecting the people from themselves by not printing stories that might create panic.

These reporters are more interested in working with the military and the government to extinguish the man-made or outer space threat, than in the people's right to know. These reporters are good Americans first, journalists second and they never question the government's ultimate authority to do the right thing.

So get prepared for the reporter in science fiction facing the Colossal Beast, the Thing from Another World, the Gamma People, an Island of Lost Women and a Land Unknown, Godzilla, King of the Monsters, the Deadly Mantis, a giant Tarantula. And to top it off, we'll see a talking mule who makes his owner a terrific reporter, a group of foreign correspondents, and some historic journalists who set the standards for the future.

CLASS SEVENTEEN (October 26): The 1950s – Part Four: The Reporter in Science Fiction. Foreign Correspondents. An Old-Fashioned Reporter. Historical Journalists.

The Reporter in Science Fiction

1952	RED PLANET MARS Newspaper headlines
1958	WAR OF THE COLOSSAL BEAST Stan Chambers, real-life TV reporter
1951	THE DAY THE EARTH STOOD STILL Elmer Davis, real-life radio newscaster H.V. Kaltenborn, real-life radio newscaster Drew Pearson, real-life journalist
1951	THE THING FROM ANOTHER WORLD Douglas Spencer is Ned “Scotty” Scott, reporter
1951	THE MAN FROM PLANET X Robert Clarke is John Lawrence, reporter, Affiliated Press
1956	THE GAMMA PEOPLE Paul Douglas is Mike Wilson, reporter
1959	ISLAND OF LOST WOMEN Jeff Richards is Mark Bradley, reporter John Smith is Joe, pilot-photographer
1957	THE LAND UNKNOWN Shaw Smith is Margaret Hathaway, reporter, Oceanic Press
1956	GODZILLA, KING OF THE MONSTERS Raymond Burr is Steve Martin, American correspondent, United World News George Lawrence, head, United World News, Chicago
1957	THE DEADLY MANTIS Alix Talton is Marjorie “Marge” Blaine, editor, Museum of Natural History magazine
1955	TARANTULA Ross Elliott is Joe Burch, editor, local newspaper
1953	FRANCIS COVERS THE BIG TOWN Donald O’Connor is Peter Stirling, reporter, New York Daily Record Francis, the Talking Mule (voice: Chill Wills), the real reporter Gene Lockhart is Tom Henderson, managing editor, New York Daily Record Larry Gates is Dan Austin, reporter, New York Daily Record Nancy Guild is Alberta Ames, society editor, New York Daily Record

Foreign Correspondents

1955	LOVE IS A MANY-SPLENORED THING William Holden is Mark Elliott, foreign correspondent in Hong Kong
1958	ANOTHER TIME, ANOTHER PLACE Lana Turner is Sara Scott, foreign correspondent in London, New York Standard Sean Connery is Mark Trevor, reporter, British Broadcasting Corporation Barry Sullivan is Carter Reynolds, editor, New York Standard
1954	THE LAST TIME I SAW PARIS Van Johnson is Charles Willis, correspondent, Europa News Service
1953	NEVER LET ME GO Clark Gable is Philip Sutherland, foreign correspondent in Moscow, International Press Kenneth More is Steve Quillan, broadcast correspondent in Moscow Stanley Maxted is John Barnes, editor in chief, International Press
1953	ROMAN HOLIDAY Gregory Peck is Joe Bradley, reporter, American News Service Hennessy is the editor, American News Service Eddie Albert is Irving Radivitch, freelance photographer
1953	LITTLE BOY LOST Bing Crosby is William Wainright, radio correspondent
1951	HERE COMES THE GROOM Bing Crosby is Peter Garvey, foreign correspondent in Paris, Boston Morning Express Robert Keith is George Degnan, Boston Morning Express

An Old-Fashioned Reporter

1954	LIVING IT UP Janet Leigh is Wally Cook, reporter, New York Morning Chronicle Fred Clark is Oliver Stone, editor, New York Morning Chronicle
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Historical Journalists

1952	WITHOUT FEAR OR FAVOR E.G. Marshall is George Jones, editor, New York Times Brandon Peters is Louis Jennings, associate, New York Times (Based on Meyer Berger's color history of the New York Times)
1952	PARK ROW Gene Evans is Phineas Mitchell, editor, New York Globe Mary Welch is Charity Hackett, publisher, New York Star Herbert Heyes is Josiah Davenport, journalist, Park Row; reporter, New York Globe Ottmar Mergenthaler, inventor, linotype machine

CLASS SEVENTEEN SUMMARY

In today's class, we've seen how the movies use reporters, newspaper headlines and real-life journalists to sum up stories and their implications in many science-fiction films. We've seen reporters working hand-in-hand with the government to subdue or destroy aliens.

In **Red Planet Mars**, headlines and radio and television newscasts are used to keep the moviegoers informed about what is happening and why.

In **War of the Colossal Beast**, a real-life news reporter is used to give credibility to a giant male roaming the countryside.

In **The Day the Earth Stood Still**, headlines and newscasts are also used, but cameo appearances by familiar real-life journalists add an eerie credibility to the science-fiction story.

In **The Thing From Another World**, a reporter doesn't just report what happens, but becomes the voice of warning, urging the public to prepare for the next attack from outer space.

In **The Man From Planet X**, only the reporter stands between the Earth and total domination from another planet. This journalist ends up suppressing the news because it might cause a world-wide panic.

In **The Gamma People**, the reporter doesn't seem to care much about the story and instead saves the town from its evil scientist.

In **Island of Lost Women**, nothing can stop a reporter from wanting to tell the world where a missing nuclear scientist is hiding – not even one of the scientist's daughters with whom he has fallen in love. Not even an atomic explosion.

In **The Land Unknown**, a female reporter comes back with a sensational story, but is more interested in marrying the scientist than filing her story.

In **Godzilla, King of the Monsters**, an American reporter shows up periodically to keep American audiences informed about the monster dinosaur.

In **The Deadly Mantis**, a magazine editor is in the right place at the right time to catch the dying praying mantis' last frightening moments.

In **Tarantula**, a local newspaper editor, skeptical at what he hears, eventually believes what he sees with his own eyes.

We've seen a crime reporter to end all crime reporters, aided by, of all things, a talking mule.

In **Francis Covers the Big Town**, a mule turns out to be a more conscientious reporter than most human movie reporters. Francis understands the freedom of the press and the responsibility of that press and teaches his human companion the ins and outs of the newspaper business.

We've seen foreign correspondents as romantic heroes spending more time in love than worrying about filing their stories.

In **Love Is a Many Splendored Thing**, a foreign correspondent refuses to let even his undying love prevent him from covering the Korean War. When he gets killed, all the woman he loves has left is a series of overwritten love letters.

In **Another Time, Another Place**, another war correspondent is killed in action and his reporter-lover goes on a sentimental binge to resurrect his memory before she comes to her senses and returns to her newspaper.

In **The Last Time I Saw Paris**, a hack reporter who dreams of being a novelist drinks himself into oblivion and takes responsibility for the death of his wife before finally writing a successful novel and reclaiming his daughter.

In **Never Let Me Go**, a foreign correspondent turns into James Bond as he rescues his Russian wife.

In **Roman Holiday**, a reporter gives up a scoop and fame and riches to protect the honor of a princess he loves. His highly unlikely heroic gesture wins the hearts of the princess and the audience, but not his editor.

We've seen singing foreign correspondents, first in **Little Boy Lost**, where the journalist is searching for his long-lost son, and then again in **Here Comes the Groom**, where the journalist will go to any lengths to win back his bride, including singing an Academy Award-nominated song, "In the Cool, Cool, Cool of the Evening," and teaming up with his editor to play one dirty trick after another on his future bride and her fiancé.

We've seen a reporter and an editor who will do anything to increase circulation – including faking a death – in **Living It Up**.

We've seen historic journalists who set the standards for the future.

In **Without Fear or Favor**, a courageous editor of the New York Times exposes corruption, risking his career and giving up millions of dollars to remain an honest newspaperman.

In **Park Row**, an anthem to journalism rich in historical detail, we've seen a rogue's gallery of journalists – the rich publisher, the free-wheeling newspaper editor, the seasoned old-timer, the creator of the linotype, and other assorted publishers, editors, reporters and printers. The authentic rituals of journalism overshadow the melodramatic plot and ripe dialogue.

By the end of the 1950s, the movies would no longer be the dominant force in creating the journalist's image. Non-fiction television would produce the most memorable images of the 1960s: Audiences watched real reporters in action as television news brought live coverage into their homes. These were flesh-and-blood, real-life newsmen and women speaking to people in the most intimate medium ever created. It would be these images and other television images of fictional journalists that would overwhelm the audience in the years ahead.

PREVIEW: That ends our look at the films of the 1950s. In the next class, we'll take our first look at the movies of the 1960s, which either reached back into the past or into a bizarre future to offer new and often bleak images of the journalist.

CLASS EIGHTEEN INTRODUCTION

The 1960s provided a curious dichotomy in the evolution of the reporter in film. On the big screen, it marked the darkest era for the newspaper film. Newspapers and movies were both eclipsed by a new invention feeling its oats: Television. A new word, the media, displaced the press, and the television reporter became the new American fixture. Yet old images continued to be reinforced as old movies played on television.

There may not have been lively new films depicting the energetic reporters of the past, but the fast-talking, I'll-do-anything-for-a-story newspaper reporter glowed brightly as TV spewed out one old movie after another. New generations discovered what old generations knew: The reporter as a hard-drinking, wise-cracking hero looking out for the public good. Depending on what films were playing that week, a new audience either cheered a reporter's attack on crime or hissed a reporter's villainy and lost all faith in the institution of the press. One moment, the reporter was the omnipotent supersleuth or the war correspondent risking his life for love and country, the next moment, the reporter was using his power for his own ends and abusing the public trust. It was a confusing melange that added to the public's conflicting feelings about the media.

It was really non-fiction television that produced the most memorable images of the 1960s: Audiences watched real reporters in action as television news brought live coverage into their homes. These were flesh-and-blood, real-life newsmen and women speaking to people in the most intimate medium ever created. TV newsmen such as Walter Cronkite, Chet Huntley and David Brinkley and others created a new image of the reporter, a more accessible, true-to-life image.

The real-life television reporter immediately changed the image of the journalist and it vied for attention with the established fictional images of newsmen and women carefully chiseled into the public consciousness over the last five decades.

CLASS EIGHTEEN (October 28): The 1960s – Part One: Real-Life and Fictional Television Heroes. Crusaders and Foreign Correspondents.

Real-Life and Fictional Television Heroes

1960s	WALTER CRONKITE Walter Cronkite, real-life anchor, CBS Evening News Famous Evening News Tagline: “And That’s the Way It Is”
1968	60 MINUTES Real-life “60 Minutes” Correspondents: Mike Wallace, Harry Reasoner, Morley Safer, Dan Rather, Ed Bradley, Diane Sawyer, Leslie Stahl, Steve Kroft, Andrew Rooney Don Hewitt, real-life “60 Minutes” Executive Producer
1969	MEDIUM COOL Robert Forster is John Cassellis, TV cameraman-reporter, WHJP-TV 8 News Haskell Wexler is real-life director-writer-cameraman

Crusaders

1963	SHOCK CORRIDOR Peter Breck is Johnny Barrett, crusading reporter, Daily Globe William Zuckert is Swanee, managing editor, Daily Globe
1964	BLACK LIKE ME James Whitmore is John Howard Griffin, magazine journalist
1968	HAWAII FIVE-O David Palmer is John David Knight, investigative reporter
1968	THE NAME OF THE GAME Gene Barry is Glenn Howard, publisher-owner, Howard Publications, Los Angeles magazine empire Tony Franciosa is Jeff Dillon, investigative correspondent, People magazine, a Howard publication Robert Stack is Dan Farrell, senior editor, Crime magazine, a Howard Publication Susan Saint James is Peggy Maxwell, research assistant, Howard Publications Cliff Potter is Andy Hill, correspondent and executive assistant to publisher Mark Miller is Ross Craig, reporter, Howard Publications Ben Murphy is Joe Sample, Dan Farrell’s assistant, Crime magazine Dina Merrill is Nancy Devlin, TV reporter Darren McGavin is Max Hardy, reporter, Howard Publications Ida Lupino is Monique Madison, reporter, Howard Publications; former Gossip columnist Robert Culp is Paul Tyler, reporter, Howard Publications

1965	THE BEDFORD INCIDENT Sidney Poitier is Ben Munceford, magazine photographer-reporter (Poitier is probably the first African-American journalist in a major American film)
1962	THE DAY THE EARTH CAUGHT FIRE Edward Judd is Pete Stenning, reporter, London Daily Express Leo McKern is Bill McGuire, science reporter, London Daily Express

Foreign Correspondents

1968	THE GREEN BERETS David Janssen is George Beckworth, Vietnam war correspondent, Chronicle Herald
1968	THE SHOES OF THE FISHERMAN David Janssen is George Faber, TV journalist covering Rome
1962	LAWRENCE OF ARABIA Arthur Kennedy is Jackson Bentley, syndicated war correspondent, Chicago Courier (The character is based on the real-life war correspondent Lowell Thomas)
1968	ANZIO Robert Mitchum is Dick Ennis, war correspondent, International Press
1965	HOGAN’S HEROES Richard Erdman is Walter Hobson, war correspondent, Affiliated Newspaper Alliance
1965	QUICK, BEFORE IT MELTS Robert Morse is Oliver Cromwell Cannon, correspondent, Sage magazine Howard St. John is Swaggert, editor, Sage magazine Norman Fell is George Snell, correspondent, Amalgamated News George Maharis is Santelli, photographer, Sage magazine
1965	BOEING, BOEING Tony Curtis is Bernard Lawrence, foreign correspondent in Paris, International Press Jerry Lewis is Robert Reed, foreign correspondent

1965	THE MAGNIFICENT MEN IN THEIR FLYING MACHINES Robert Morley is Lord Rawnsley, publisher, London Daily Mail
1965	THE GREAT RACE Natalie Wood is Maggie Dubois, reporter, New York Sentinel Arthur O'Connell is Henry Goodbody, editor, New York Sentinel Vivian Vance is Hester Goodbody, editor's wife who becomes the new editor in chief, New York Sentinel
1969	THE ASSASSINATION BUREAU Diana Rigg is Miss Sonya Winters, freelance journalist in London Telly Savalas is Lord Bostwick, publisher of a London newspaper

CLASS EIGHTEEN SUMMARY

In today's class, we've seen real-life journalists who were the real journalism heroes of the 1960s and onward. Walter Cronkite was easily the best known broadcast journalist in the country. If Walter said it, it must be true. This was a journalist people admired and appreciated. The reporters and producers on "60 Minutes" displayed the kind of heroics that most audiences had only seen before in movies and television programs. They became White Knights ferreting out those who wanted to take advantage of the public. Millions tuned in each week to see these journalists fight the good fight. Although there were some criticisms of the way these reporters got their information and invaded people's privacy, the majority opinion was generally positive. Most viewers believed that "60 Minutes" reminded the American people why journalists were heroes in the first place. It is the journalist who protects the public interest and makes sure that government and business are responsible to the people.

We've also seen a variety of journalists sketched on bizarre and historical canvases.

There are TV news cameramen in **Medium Cool** who become so much a part of what they do that they end up immune to the human tragedies they encounter day after day.

There were investigative reporters who will go to any lengths to get the story to the public.

In **Shock Corridor**, a reporter pretends he is insane so he can capture a murderer, and he pays the ultimate price for his scoop – he loses his mind.

In **Black Like Me**, a white man changes the color of his skin so he can find out what it is like to be black in the Deep South, and discovers that complex stories seldom have satisfactory endings.

In an episode of the television series **Hawaii Five-O**, an investigative journalist is blown up because of an expose he is writing. And in the television series, **The Name of the Game**, we see investigative journalists who let nothing get in the way of getting their story and exposing wrongdoing, even if it means skirting the canons of journalistic ethics.

There were reporters in cataclysmic situations.

In **The Bedford Incident**, the reporter, one of the few African-American reporters in the history of cinema before the 1970s, gets his story but can never report it because he is blown up in a nuclear attack at sea.

In **The Day the Earth Caught Fire**, the reporter sits and waits, writing the greatest story of his life while not being sure there will be anyone left to read it.

There were war correspondents being used as mouthpieces for various causes.

In **The Green Berets**, the reporter becomes a convincing piece of propaganda for John Wayne's view of the Vietnam War.

In **Shoes of the Fisherman**, the reporter simply explains what is going on in clear, no-nonsense copy lauding the Vatican and the selection process of the Pope.

In **Lawrence of Arabia**, the journalist is more interested in legend than fact, until the reality of war overwhelms his sensibility.

We've seen a cynical war correspondent in **Anzio**, who hates war, but keeps on covering battles until his time is up.

In an episode of **Hogan's Heroes**, we saw a war correspondent so arrogant that he almost killed the people who helped him.

We've seen foreign correspondents played for laughs, emerging as the silliest stereotypes on film in **Quick, Before It Melts** and **Boeing, Boeing**.

We've watched reporters covering two great races – one in the air and the other on the ground in **The Magnificent Men in Their Flying Machines** and **The Great Race**.

We've also seen some gutsy female reporters, one in **The Great Race**, and the other in **The Assassination Bureau**. Both women outsmart male newspapermen who consider the newsroom a male sanctuary until they meet their match. Both women end up with free-thinking, liberal males.

PREVIEW: In the next class, we'll look at some cynical reporters, some sensitive reporters and some funny reporters who populated the movies and television programs of the 1960s.

CLASS NINETEEN INTRODUCTION

THE REPORTER AS OBSERVER

A group of films in the 1960s portray reporters as various kinds of observers.

There is the observer who simply reports what he or she witnesses.

There is the observer who tries to warn the public, but throws in the towel when no one listens.

There is the cynical observer who ridicules everything he or she sees but does nothing to correct the situation.

There is the observer who does nothing to bring corruption to light or to help innocent victims.

The sins of omission – bearing witness but not doing anything to warn the public – creates reporter-villains who put their own needs above those of the public.

You'll see all of these observers and more in today's video including a reporter miscellany that includes cartoon reporters, ghosts, cowboys, the Green Hornet, and the Twilight Zone.

CLASS NINETEEN (November 2): The 1960s – Part Two: The Reporter as Observer. The Columnist. The Magazine Editor. The Critic. A 1960s Journalist Miscellany.

The Reporter as Observer

1960	ELMER GANTRY Arthur Kennedy is Jim Lefferts, reporter, Zenith Times-Dispatch
1960	INHERIT THE WIND Gene Kelly is E.K. Hornbeck, reporter, Baltimore Herald (Hornbeck is based on H.L. Menken, real-life journalist)
1961	THE HOODLUM PRIEST Logan Ramsey is George McHale, reporter, St. Louis Times-Herald
1967	IN COLD BLOOD Paul Stewart is Bill Jensen, reporter, Weekly magazine

The Columnist

1960	LA DOLCE VITA Marcello Mastroianni is Marcello, gossip columnist in Rome Paparazzo, photographer whose name became the international slang word for pesky photographers who prey on the rich and famous – the paparazzi
1968	THE LEGEND OF LYLAH CLARE Sidney Skolsky, real-life gossip columnist part of crowd of fictional journalists at studio press conference Coral Browne is Molly Luther, Hollywood gossip columnist
1963	A NEW KIND OF LOVE Paul Newman is Steve Sherman, columnist, International Press Robert Simon is Bertram Chalmers, head, International Press

The Magazine Editor

1964	SEX AND THE SINGLE GIRL Tony Curtis is Bob Weston, managing editor, Stop magazine Edward Everett Horton is the publisher of Stop magazine
1965	WHAT'S NEW PUSSYCAT? Peter O'Toole is Michael James, fashion editor in Paris, Chic magazine
1969	THE LOVE GOD? Edmund O'Brien is Osborne Tremain, publisher of smutty magazines Don Knotts is Abner Audibon Peacock IV, editor-owner, Peacock magazine Ann Francis is Lisa LaMonica, editor, Finesse magazine

The Critic

1963	CRITIC'S CHOICE Bob Hope is Parker Ballantine, theater critic John Dehner is Joe Rosenfield, editor Richard Deacon is Harvey Rittenhouse, second string theater critic
1967	PLEASE DON'T EAT THE DAISIES David Nivon is Lawrence Mackay, theater critic based on real-life critic Walter Kerr of the New York Herald Tribune

A 1960 Reporter Miscellany

1968	THE ODD COUPLE Walter Matthau is Oscar Madison, New York sportswriter Jack Lemmon is Felix Unger, photographer
1964	THE BEST MAN Howard K. Smith, real-life TV anchor Bill Stout, real-life Los Angeles TV newsman
1968	THE DETECTIVE Anonymous reporters
1961	BREAKFAST AT TIFFANY'S Anonymous reporters and newspaper headlines
1964	MARY POPPINS Anonymous cartoon reporters and photographers
1962	ERNEST HEMINGWAY – ADVENTURES OF A YOUNG MAN Richard Beymer is Nick Adams, cub reporter
1969	GAILY, GAILY Beau Bridges is Ben Harvey, cub reporter, Chicago Journal (based on newspaperman Ben Hecht) Brian Keith is Francis X. Sullivan, reporter, Chicago Journal
1965	GALLAGHER Robert Mobley is Gallagher, copy boy, Daily Press Edmund O'Brien is Crowley, editor, Daily Press Roy Teal is Dwyer, reporter, Daily Press Harvey Korman is Brownie, photographer-reporter, Daily Press Ann Francis is Adele Jones, reporter
1966	THE GHOST AND MR. CHICKEN Don Knotts is Luther Heggs, typesetter, reporter, Rachel Courier Press Skip Homier is Ollie, reporter, Rachel Courier Press Dick Sargent is Beckett, editor, Rachel Courier Press

<p>1962</p>	<p>THE MAN WHO SHOT LIBERTY VALANCE Maxwell Scott is the current editor of the Shinbone Star Thomas Mitchell is Dutton Peabody, legendary editor, Shinbone Star</p>
<p>1961</p>	<p>CIMARRON Glenn Ford is Yancey Cravat, editor of the Oklahoma Wigwam Maria Schell is Sabra Cravat, his wife and editor of the Oklahoma Wigwam Henry Morgan is Jesse Rickley, printer, Oklahoma Wigwam Robert Keith is Sam Pegler, editor, Texas Wigwam</p>
<p>1963</p>	<p>THE TWILIGHT ZONE: THE PRINTER'S DEVIL Robert Sterling is Doug Winter, editor, Dansburg Courier Patricia Crowley is Jackie Benson, assistant editor, Dansburg Courier Burgess Meredith is Mr. Smith, linotype operator-reporter, Dansburg Courier Ray Teal is Mr. Franklin, representative, Daily Gazette syndicate</p>
<p>1966</p>	<p>THE GREEN HORNET Van Williams is Britt Reid, editor-publisher, Daily Sentinel; TV station owner Wende Wagner is Lenore "Casey" Case, Reid's confidential secretary Lloyd Gough is Mike Axford, police reporter, Daily Sentinel</p>
<p>1969</p>	<p>THE KRAFT MUSIC HALL: ALAN KING STOPS THE PRESSES Paul Lynde is an inquiring reporter, a sports reporter, a food critic, a reporter covering a suicide and Jack O'Tyler, television columnist</p>

CLASS NINETEEN SUMMARY

In today's class, we've seen reporters as observers of the American scene.

In **Elmer Gantry**, the reporter tries to expose an evangelist he just can't help liking and finally just sits back and watches it all happen.

In **Inherit the Wind**, the cynical reporter ridicules everything he sees and hears, including himself.

In **The Hoodlum Priest**, the reporter is a destructive, cynical meddler who is so obnoxious that when he disappears halfway through the film, the audience seems relieved and thankful.

Cold Blood features one of the most realistic reporters put on film, an observer of a brutal crime who tries to see all sides of a miserable picture.

In **La Dolce Vita**, the cynical reporter descends to new depths of depravity in his quest to find some meaning in life.

We've seen a powerful Hollywood gossip columnist furious when she is scorned in **The Legend of Lylah Clare**, and a jaded columnist in **A New Kind of Love** who finds that falling in love also saves his career.

We've seen how love can change even the most yellow of journalists in **Sex and the Single Girl**, and cause all kinds of problems to a fashion editor in **What's Up Pussycat?** And how love and sex can change the life of a shy publisher in **The Love God?**

We've seen critics who write particularly nasty reviews, but whose wives will forgive them anything in **Critic's Choice** and **Please Don't Eat the Daisies**.

We seen how journalists are thrown in any movie even when their profession has nothing to do with plot or character in **The Odd Couple**.

In political films such as **The Best Man**, police dramas such as **The Detective**, romance comedies such as **Breakfast at Tiffany's**, and children's classics such as **Mary Poppins** we've seen how reporters are thrown into almost any film to give that film more realism. These reporters are usually in packs and attack the star of the film.

We've seen how some aspiring journalists believe working for a newspaper is the highest calling.

In **Ernest Hemingway's Adventures of a Young Man**, the young writer sees the newspaper as a place to practice his craft.

In **Gaily, Gaily**, one young reporter is initiated into the sensational world of Chicago journalism by one of the most endearing drunken reporters ever put on film.

In **The Adventures of Gallagher**, a copy boy proves his mettle by outsmarting and out-hustling the competition to win his stripes as a reporter.

In **The Ghost and Mr. Chicken**, a foolish typesetter wants to be the ace reporter and will do anything to make his dream come true.

We've seen how the courage of one frontier editor in **The Man Who Shot Liberty Valance** recalls the best of the old-time journalism traditions. In the 1960s, the editor's stand against corruption in the face of imminent death was not as heart-felt as the film's message that if the legend is better than the facts, print the legend.

In **Cimarron**, we saw two portraits of Western editors, one male, one woman. The portraits are incomplete because the nuts and bolts of journalism are left out of the film.

In **The Twilight Zone** episode called "**The Printer's Devil**," we've seen how one editor sells his soul to the devil to keep his paper alive until the price gets too high. Then he outsmarts the devil by practicing the kind of journalism only possible in **The Twilight Zone**.

In another TV fantasy, this one taken straight out of radio and the movies, we've seen a courageous publisher-editor who risks his life to keep his city free from crime in **The Green Hornet**.

And we've seen the press criticized and appreciated in song and comedy in **Alan King Stops the Presses**.

The diverse films and television programs of the 1960s that we saw last week and today lost their grip on the public's imagination. They either reached back to the past or into a bizarre future to offer new and often bleak images of the journalist. Cameramen and reporters with no souls, reporters who are either blown to bits or on the verge of extinction, journalists more eager to spread legends than to print less saleable facts, fools masquerading as journalists, reporters dwarfed by great events and bigger-than-life people, journalists overwhelmed by human tragedies, cynical reporters ready to die because life seemed so awful, critics who live primarily to savage creative works, an editor who would rather sell his soul to the devil than lose his newspaper.

It was a curious decade setting the scene for the comeback of the journalist hero in film and television in the 1970s.

PREVIEW: In the next class, we'll take our first look at the 1970s and see how television journalists dramatically changed the image of the reporter in America.

CLASS TWENTY INTRODUCTION

In the 1970s, television dominated all communication. Audiences watched real reporters in action as television news brought live coverage into their homes. The newspaper reporter was a far less frequent character on movie screens. The image of the movie reporter was blurred by images of real TV news and fictional television journalists seen in TV series, miniseries and movies-of-the-week. Often real-life media journalists were replacing their movie counterparts as the journalist heroes of the 1970s.

But in 1976, all at once the reporter was the movie hero all over again. The reason? **All the President's Men**, arguably the most convincing movie ever made about investigative reporting.

Investigative reporters brought back the newspaper film with a vengeance, bringing with them one overwhelming conspiracy after another.

We'll also see a 1970s Journalist Miscellany that includes everything from cub reporters to foreign correspondents to adult film journalists who seem to have their minds on other things.

CLASS TWENTY (November 4): The 1970s – Part One: The Investigative Reporter Returns. A 1970s Journalist Miscellany.

The Investigative Reporter Returns

<p>1976</p>	<p>ALL THE PRESIDENT’S MEN Robert Redford is Robert Woodward, reporter, Washington Post Dustin Hoffman is Carl Bernstein, reporter, Washington Post (Together they are known as Woodstein) Jack Warden is Harry Rosenfeld, city editor, Washington Post Martin Balsam is Howard Simmons, managing editor, Washington Post Jason Robards is Ben Bradlee, editor, Washington Post</p>
<p>1974</p>	<p>THE PARALLAX VIEW Warren Beatty is Joe Frady, reporter Hume Cronyn is Rintels, editor Paula Prentiss is Lee Carter, television reporter</p>
<p>1975</p>	<p>THE LIVES OF JENNY DOLAN Shirley Jones is Jenny Dolan, reporter Stephen Boyd is Joe Rossiter, editor</p>
<p>1978</p>	<p>CAPRICORN ONE Elliott Gould is Robert Caulfield, television reporter David Doyle is his television news supervisor</p>
<p>1975</p>	<p>THREE DAYS OF THE CONDOR New York Times</p>
<p>1974</p>	<p>THE ODESSA FILE Jon Voight is Peter Miller, freelance German newsman</p>
<p>1976</p>	<p>CITY OF ANGELS: THE NOVEMBER PLAN Laurence Hugo is Alex Sebastian, Pulitzer Prize-winning reporter, Post Dispatch Laurence Luckingbill is Noel Crossman, publisher, Post Dispatch Stacy Keach is Jerry Seever, editor, Post Dispatch</p>
<p>1976</p>	<p>FUTUREWORLD Peter Fonda is Chuck Browning, newspaper columnist, International Media Corporation Blythe Danner is Tracy Ballard, TV correspondent, International Media Corporation Charles Krohn is Arthur Holcombe, supervisor, International Media Corporation</p>

1974	<p>KOLCHAK: THE NIGHT STALKER Darren McGavin is Carl Kolchak, reporter, Las Vegas Daily News, Seattle Daily Chronicle, Independent News Service in Chicago Simon Oakland is Tony Vinchenzo, editor, Las Vegas Daily News, Seattle Daily Chronicle, Independent News Service in Chicago John Carradine is Mr. Crossbinder, publisher, Seattle Daily Chronicle Jack Grinage is Ron Updyke, reporter, Independent News Service in Chicago</p>
1978	<p>THE INCREDIBLE HULK Jack Colvin is Jack McGhee, reporter, National Register Pat Steinhauser is the publisher, National Register</p>

A 1970s Journalist Miscellany

1975	<p>ELLERY QUEEN Ken Swofford is Frank “Front Page” Flannigan, columnist, New York Gazette. Column: “Broadway Beat”</p>
1977	<p>BETWEEN THE LINES Lane Smith is Ray Walsh, publisher, Mainline Michael Pollard is The Hawker, Mainline Lindsay Crouse is Abbie, photographer, Mainline Gwenn Welles is Laura, writer, Mainline Jeff Goldblum is Max, film writer, Mainline Bruno Kirby is David, cub reporter, Mainline Stephen Collins is Michael, writer, Mainline John Heard is Harry, writer, Mainline Jon Korkes is Frank, editor, Mainline</p>
1975	<p>GIBBSVILLE: THE TURNING POINT OF JIM MALLOY John Savage is Jim Malloy, cub reporter, Gibbsville Courier Ivor Francis is Pell, city editor, Gibbsville Courier Byron Morrow is A.J. Conrad, editor, Gibbsville Courier Gig Young is Ray Whitehead, former foreign correspondent, writer-reporter, Gibbsville Courier</p>
1977	<p>MARY WHITE Ed Flanders is William Allen White, editor of the Kansas Emporia Gazette</p>
1975	<p>JAWS Carl Gottlieb is Meadows, editor, Amity newspaper</p>
1979	<p>MRS. COLUMBO Kate Mulgrew is Kate Columbo, writer-reporter, Weekly Advertiser, Valley Advocate Henry Jones is Josh Alden, editor-publisher, Weekly Advertiser, Valley Advocate</p>
1979	<p>THE TENTH MONTH Carol Burnett is Theodora “Dorrie” Gray, journalist</p>

	<p>Dick Townsend is Joe Ponazecki, reporter Woodrow Parfrey is Tad Jones, editor</p>
1976	<p>SHADOW OF THE HAWK Marilyn Hassett is Maureen, freelance reporter, Daily Herald</p>
1977	<p>THE LOVE BOAT Mary Crosby is Elaine Kennedy, reporter</p>
1974	<p>THE GIRL FROM PETROVKA Hal Holbrook is Joe Marrick, Moscow foreign correspondent, Chicago Herald</p>
1972	<p>YOUNG WINSTON Simon Ward is Winston Churchill, foreign correspondent Noel Davis is the interviewer</p>
1979	<p>APOCALYPSE NOW Dennis Hopper is a freelance photojournalist</p>
1974	<p>EMANUELLE: AROUND THE WORLD Laura Gemser is Emanuelle, foreign correspondent/photographer Cora Norman, foreign correspondent, The Post</p>
1977	<p>BARBARA BROADCAST C.J. Laing is Roberta, a reporter</p>
1971	<p>THE MEPHISTO WALTZ Alan Alda is Myles Clarkson, freelance journalist</p>

CLASS TWENTY SUMMARY

In today's class, we've seen in **All the President's Men**, larger-than-life heroes – two investigative reporters who show us the real work of journalism while still functioning as old-fashioned reporters-as-detectives. It is a spectacular return to the journalist as hero portrayed by popular actors everyone admires.

We've seen journalists involved in all kinds of conspiracies, the public's last hope to find out what really happened and why. Some of these reporters and editors don't fare too well.

In **The Parallax View**, a reporter goes undercover and discovers an incredible conspiracy involving politics and assassinations, but he and his editor are killed before they can publish the story.

In **The Lives of Jenny Dolan**, the female reporter also is almost killed in pursuit of a story.

In **Capricorn One**, another reporter uncovers another incredible conspiracy, this one involving the space program, but this time he survives several attempts on his life as he tries to reveal the story.

In **Three Days of the Condor**, a CIA information researcher ends up going to the New York Times as his only hope for survival. The only question is – will the newspaper publish the story. In this film, the newspaper is the court of last resort.

In **The Odessa File**, another reporter uncovers another incredible conspiracy, this one involving a secret Nazi organization, and he too survives to tell the story.

In **City of Angels: The November Plan**, a ruthless publisher kills a Pulitzer Prize-winning writer who uncovers a conspiracy to take over the country.

In **Futureworld**, two journalists risk their lives to uncover a monstrous conspiracy involving robots and live to tell the story.

Too often, though, no one believes the journalist who uncovers unbelievable conspiracies. In the **Kolchak** series, the crime reporter does what reporters have done since newspapers began – he fights with the police, his editor and other reporters. But this time the reporter is trying to warn the public about supernatural monsters. No one believes him and the only ones who know that the story is true are the audience and the monsters themselves. The investigative reporter in **The Incredible Hulk** suffers the same fate. He spends his entire life chasing a story no editor believes.

We've seen some familiar journalists who would have been at home in movies from earlier decades. In **The Adventures of Ellery Queen** television series, we've seen an old-fashioned arrogant reporter-columnist who once again will do anything to get the story first.

In **Between the Lines**, we've seen a ruthless publisher who purchases an underground newspaper and won't take any guff from the young writers who have to decide to either sell out or move on.

The cub reporter seems to always come out on top no matter what decade it is.

In **Gibbsville: The Turning Point of Jim Malloy**, the cub reporter once again helps the disgraced drunken journalist and reminds him what good journalism is all about.

Small-town journalists show up in the movies and on television.

In **Mary White**, a real-life journalist, one of the most famous small-town editors in the history of journalism, gives us a look at community journalism at its finest.

In **Jaws**, an editor of a resort community, shows us community journalism at its worst.

Mrs. Columbo offers a small-town newspaper writer as a small-town detective who solves one crime after another.

We've seen an eclectic mix of female reporters.

In **Tenth Month**, a lonely single freelance reporter decides motherhood is more important than a byline.

In **Shadow of the Hawk**, a female reporter doesn't have much to do except to tag along with her male friend as he discovers his Indian roots.

In an episode of **The Love Boat**, a female reporter doesn't have much to do except fall in love with the son of a famous bull fighter she's supposed to be interviewing.

We've seen realistic portrayals of war correspondents and photojournalists.

In **The Girl From Petrovka**, there's the foreign correspondent who once again falls in love while on assignment, but this time suffers tragic consequences.

In **Young Winston**, we've seen an out-of-control war correspondent who will do anything to gain recognition at home so he can build a political career after his reporting days are over.

And in **Apocalypse Now**, we see a freelance photographer who is overwhelmed at the horrors of the Vietnam war.

We discovered that even in adult films, the age-old image of the reporter who will do anything for a story remains largely intact even though surrounded by nudity, sex and violence.

The two journalists in **Emanuelle: Around the World** are really old-fashioned crime reporters dressed in, well, seldom anything. The reporter in **Barbara Broadcast** takes a lot of notes but seems more interested in carnal pleasure than in ever filing a story.

And in **Mephisto Waltz**, we've seen one journalist wander into the science fiction-horror genre with devastating results.

Whether the journalist uncovers conspiracies or monsters, or reports on the horrors of war, or the tragedies of everyday life, there seems to be an almost desperate need to get the story to the public as quickly and as thoroughly as possible. That need manifests itself in a positive manner, as in **All the President's Men** or **The Parallax View**, or in a negative manner, as in **Young Winston** or the reporter-columnist featured in the **Ellery Queen** program.

The difference is usually one between the public interest and self-interest. When journalists become obsessed with a story because it concerns the public interest, they are considered heroes. When journalists become obsessed with a story because it makes them rich and famous, they are considered scoundrels.

PREVIEW: In the next class, we'll take a look at two of the most popular television series on journalists in history, plus a nightmarish vision of television news that seemed impossible in 1976, but almost seems like the real McCoy in the 1990s.

CLASS TWENTY-ONE INTRODUCTION

THE BROADCAST JOURNALIST

In the 1970s, the image of the media journalist was dominated by television. **The Mary Tyler Moore Show** updated the old-fashioned newspaper family, moved it into television news, and created some of the most positive images of journalists in the history of movies and television. One of its main characters, the news director Lou Grant, became editor of a Los Angeles newspaper after he was fired from the Minneapolis TV station. **Lou Grant** became one of the most distinguished weekly TV dramas in television history.

In 1976, the same year that **All the President's Men** made journalists movie heroes again, another film, **Network**, created a different kind of hero – the journalist gone berserk in a crazy world where news is presented as hyped-up show-biz. The villains were not journalists, but amoral network executives who prized ratings and profits above everything.

At the time it was considered a far-fetched satire, but a look at TV in the 1990s shows how prescient Paddy Chayefsky was when he created **Network** more than 20 years ago.

CLASS TWENTY-ONE (November 9): The 1970s – Part Two: The Broadcast Journalist. Hostile Critics.

The Broadcast Journalist

1976	<p>NETWORK</p> <p>Peter Finch is Howard Beale, UBS network anchor William Holden is Max Schumacher, UBS network president, news division Faye Dunaway is Diana Christensen, UBS program chief Robert Duvall is Frank Hackett, UBS network president</p>
1979	<p>THE CHINA SYNDROME</p> <p>Jane Fonda is Kimberly Wells, TV reporter-anchor, KXLA, Channel 3 Stan Bohrman is Pete Martin, TV anchor, KXLA, Channel 3 James Karen is Mac Churchill, TV news director, KXLA, Channel 3 Michael Douglas is Richard Adams, freelance cameraman Peter Donat is Don Jacovich, station manager, KXLA, Channel 3</p>
1979	<p>THE ELECTRIC HORSEMAN</p> <p>Jane Fonda is Hallie Martin, TV newswoman</p>
1979	<p>ACT OF VIOLENCE</p> <p>James Sloyan is Tony Bonelli, TV reporter, KTNS, Channel 6 Elizabeth Montgomery is Catherine McSweeney, TV news production assistant, KTNS, Channel 6 Bill McGuire is Tom Sullivan, TV news director, KTNS, Channel 6</p>
1978	<p>FIRST, YOU CRY</p> <p>Mary Tyler Moore is Betty Rollins, NBC News correspondent Don Johnson is Dan, NBC News executive producer James Watson is Cal, NBC video editor Robin Rosi is Robin, NBC researcher Sari Price is an NBC News correspondent Carole Hemingway is the interviewer</p>
1971	<p>COLD TURKEY</p> <p>Parodies of Walter Cronkite (CBS), David Brinkley and Chet Huntley (NBC) network anchors</p>
1971	<p>BANANAS</p> <p>Roger Grimsby, TV news anchor-reporter Don Dunphy, reporter, Wide World of Sports Howard Cosell, reporter-anchor, Wide World of Sports</p>
1970-77	<p>THE MARY TYLER MORE SHOW</p> <p>Mary Tyler Moore is Mary Richards, associate producer, WJM News Ed Asner is Lou Grant, news director-executive producer, WJM News Ted Knight is Ted Baxter, anchor, WJM News Gavin McLeod is Murray Slaughter, newswriter, WJM News Eileen Heckart is Flo Meredith, Richards' aunt and veteran reporter John Amos is Gordon "Gordy" Howard, weatherman, WJM News</p>
1977-82	<p>LOU GRANT</p>

	<p>Ed Asner is Lou Grant, city editor, Los Angeles Tribune Robert Walden is Joe Rossi, reporter, Los Angeles Tribune Linda Kelsey is Billie Newman, reporter, Los Angeles Tribune Mason Adams is Charlie Hume, managing editor, Los Angeles Tribune Jack Bannon is Art Donovan, Jr., assistant city editor, Los Angeles Tribune Daryl Anderson is Dennis “Animal” Lionheart, photographer, Los Angeles Tribune Nancy Marchand is Mrs. Margaret Pynchon, owner-publisher, Los Angeles Tribune</p>
1978-82	<p>WKRP IN CINCINNATI Richard Sanders is Les Nessman, news director, WKRP News Jan Smithers is Bailey Quarters, assistant news director, WKRP News Gary Sandy is Andy Travis, program director, WKRP News</p>
1975	<p>THE HINDENBURG Greg Mullaney is Herb Morrison, radio newsman</p>
1972-83	<p>M*A*S*H and CLETE ROBERTS Clete Roberts is The Interviewer Susan Saint James is Aggie O’Shay, foreign correspondent-artist James Gallery is Murray Thompson, war correspondent Gene Evans is Clayton Kibbee, war correspondent</p>

Hostile Critics

1970-75	<p>THE ODD COUPLE: THE TELEVISION PROGRAM Jack Klugman is Oscar Madison, sportswriter, New York Herald</p>
1972	<p>THEATRE OF BLOOD Michael Hordern is George Maxwell, member, London Theatre Critics Circle Dennis Price is Hector Snipe, member, London Theatre Critics Circle Arthur Lowe is Horace Sprout, member, London Theatre Critics Circle Harry Andrews is Trevor Dickman, member, London Theatre Critics Circle Robert Coote is Oliver Larding, member, London Theatre Critics Circle Jack Hawkins is Solomon Psaltery, member, London Theatre Critics Circle Coral Browne is Chloe Moon, member, London Theatre Critics Circle Robert Morley is Meredith Merridew, member, London Theatre Critics Circle Ian Hendry is Peregrine Devlin, member, London Theatre Critics Circle</p>

CLASS TWENTY-ONE SUMMARY

In today's class, we've seen how television dominated the image of the media journalist.

We've seen a different kind of hero – the journalist who goes berserk in a crazy world where news is more show-biz than information. In **Network**, an aging anchor tells the world off and becomes a ratings sensation. When his ratings drop, he becomes the first anchor killed because of lousy ratings. The president of the network news division offers a new version of the traditional image of the journalist fighting the good fight, trying to kick the Philistines out of the Temple. But even this veteran network TV journalist is worn down by corporate corruption.

We've seen broadcast journalists updating newspaper reporter heroes into media reporter heroes. In **The China Syndrome**, a model turned TV reporter who makes a reputation on soft news, tries her best to grow into a hard-news reporter finally risking her life and her job to inform the public.

In **The Electric Horseman**, the female reporter as romantic hero is the latest installment in the long line of sob sisters, tough journalists who end up falling in love with any leading man in sight. Since it was the 1970s and not the 1930s, the reporter gives up her man to continue in her chosen profession. Maintaining an independent career and informing the public were more important than becoming a housewife.

We've seen two female TV reporters as victims who overcome their fears to return to the TV news business.

In **Act of Violence** a liberal newswoman becomes obsessed with a fear of violence until she works her way back to sanity.

In **First, You Cry**, the female news correspondent overcomes breast cancer and a mastectomy to return to the business she loves the most.

We've seen parodies of some of the most popular newscasters of the 1970s.

In **Cold Turkey**, two comedians give devastating portraits of popular anchors of the day, taking advantage of the audience's near-worship of network anchors.

In **Bananas**, a real-life newsman and a sports journalist are used to make absurd points in a satiric comedy.

The local anchor is ridiculed on a weekly basis in **The Mary Tyler Moore Show** creating an indelible image in the public's mind of the pompous, perfectly groomed, know-nothing local news anchor. This television program updates the old-fashioned newspaper family for 1970s audiences. The sob sister becomes the independent single career woman, still vulnerable but committed to her work and her television family. The hard-boiled newspaper editor becomes the news director but is still tough, hard-drinking and always concerned about being a professional in the worst of circumstances. The wise-cracking male reporter becomes the sarcastic head newswriter whose one-liners explode many of the hypocrisies of TV news. In the process, **The Mary Tyler Moore Show** creates some of the most positive images of journalists in the history of movies and television. These journalists are people we like to spend a half hour with every week, people we would like to have over for dinner or a cup of coffee.

In **Lou Grant**, some of the best images of the journalist are presented on a weekly basis. The crack crusading reporter, abrasive, arrogant, charming and one hell of a newspaperman. The sensitive female reporter who never gives up on a story and brings a rare humanity to the newsroom. The competent, neatly dressed assistant city editor who seems happy and satisfied in his job. The news photographer, who in previous incarnations knocked people down to get the picture, turns out to be just as sloppy and self-absorbed, but this time out is a caring, dedicated professional trying to do his job, still worrying about the people in the stories he covers. The soft-spoken managing editor, a good man with a nervous stomach trying to make everything work. All of these journalists are shown as conscientious workers struggling hard to do better journalism and always trying to inform and educate the public. Older images are changed turning villains into heroes. The usually ruthless publisher becomes a likable owner of the newspaper trying to do the right thing, putting the public interest above everything else, including profits. The female publisher is a cross between Dorothy Schiff and Katharine Graham, two of the most prominent women publishers in the United States in the 1970s.

These are six caring journalists who put the public's right to know ahead of everything else in their lives. Their work consumes them and the newspaper becomes their family. And in caring about this family, the public learns to appreciate and admire the journalist in new and arresting ways.

We've seen a radio newsman played for laughs but with a solid streak of integrity and loyalty to a newsman's code of accuracy, fairness and honesty.

In **WKRP in Cincinnati**, the news director-newscaster is often seen as a character bordering on lunacy, but no matter how much he is ridiculed in the program as being obsessed with news, he always maintains his integrity as a newsman and often is depicted as a caring, responsible journalist whose only sin is, perhaps, that he cares too much and doesn't distinguish between important news and trivia.

In **The Hindenburg**, we caught glimpses of the real-life radio reporter Herb Morrison as he describes the unbelievable catastrophe happening before his eyes. This is the kind of journalism that makes instant heroes out of newsmen. It is dramatic, it is real, it is happening now and the reporter becomes our eyes and ears, the only one we can rely on in times of great crisis and important events. It is the most basic, the purest form of journalism we know – reporting what is happening as it happens, an eyewitness report that makes the experience personal and real in the same instant to millions of people around the world. The journalist making us all eyewitnesses to the catastrophic events of our time.

And we've seen how TV entertainment programs integrate journalists into their plots. We've seen four correspondents in **M*A*S*H**, two fictional, one based on a real-life journalist and one real. One famous journalist-artist tries to seduce one of the doctors for a one-night stand while the other famous correspondent makes up the colorful details when reality doesn't furnish them. Both come to their senses by the end of the half-hour. A third journalist based on Murray Fromson, a professor in the School of Journalism, shows the power of the media in helping someone who has nobody else to turn to for help.

We've seen perhaps the most realistic image of the war correspondent who is seen doing what journalists always do in a news situation – interviewing the participants and filming or taping whatever happens around them. The TV reporter stand-up – where the reporter looks into the camera and sums up a situation – shown in this situation comedy would be repeated over and over in thousands of films and TV programs in the years ahead to give those works of fiction a more realistic atmosphere. And also in the years ahead, it would be hard for the viewer to distinguish between reality and entertainment when journalists, real and imagined, would appear in both fictional and real settings.

We've also seen the power of theater critics.

In **The Odd Couple**, one critic doesn't have the slightest idea of what he is doing and misuses the power of the press alienating other critics and the audience.

In **Theatre of Blood**, eight critics, who know exactly what they are doing, suffer the horrifying consequences of their actions.

These critics, like so many before them, are held up to scorn and ridicule by the people who make films and generally hate critics.

PREVIEW: In our next class, we'll take a look at the anonymous reporters who usually travel in packs and have become the worst villains in movie and television history, and a look at the greatest journalism superhero of them all, Clark Kent of the Daily Planet.

Incidentally, next week's tape is a very long tape and the class will run about 15 minutes longer than scheduled. Please plan accordingly.

CLASS TWENTY-TWO INTRODUCTION

The dominant image of the journalist in film and television up to the 1970s was that of the reporter or editor as a witty, clever worker trying to keep the public informed and having a great time doing it. More often than not, it was the reporter who represents the public interest, who ferrets out the villains who would deceive or corrupt the people, who is the court of last resort, the last defense against government and business corruption.

But since the 1970s, a more pervasive image has been created in films and television programs that has little to do with journalism or media. In these films and TV programs, the reporter has become a bit player, a piece of an intrusive pack of harassing journalists, many armed with cameras, lights and microphones.

We'll look at those anonymous journalist villains and then take a look at their opposite – the superhero journalists, everyone from Clark Kent in all of his incarnations, from 1940 to 1990, and Peter Parker, the cub reporter-photographer when he isn't being Spider-Man.

Today's tape runs very long, so for the only time this semester, we'll probably be here about 15 minutes past the hour. My apologies.

CLASS TWENTY-TWO (November 11): The 1970s and 1980s: The Anonymous Journalist as Villain. Superhero Journalists: Clark Kent and the Daily Planet. NOTE: The class will run about 15 minutes longer than scheduled.

The Anonymous Journalist as Villain

<p>1970s-1990s</p>	<p>MONTAGE OF MEDIA: THE PREPPIE MURDERS. WINNING TO KILL. ROXANNE: THE PRIZE PULITZER. DEATH WISH. WHILE JUSTICE SLEEPS. THE PALERMO CONNECTION. THE ACCUSED. CRY IN THE DARK. LEGAL EAGLES. L.A. LAW. MURDER ONE. THE AMY FISHER STORY. PROTOCOL. RICOCHET Anonymous media reporters, cameramen</p>
<p>1933</p>	<p>KING KONG Anonymous reporters and photographers</p>
<p>1988</p>	<p>MIAMI VICE Anonymous media</p>
<p>1988</p>	<p>DIE HARD William Atherton is Richard Thornberg, TV news reporter, KLFW-TV News, Channel 14</p>
<p>1990</p>	<p>DIE HARD II William Atherton is Richard Thornberg, TV reporter, KLFW-TV News, Channel 14 Sheila McCarthy is Samantha Coleman, TV reporter, WNTW-TV News</p>
<p>1984</p>	<p>THE LOST HONOR OF KATHRYN BECK David Rasche is Donald Caton, reporter, Ledger-Citizen</p>
<p>1977</p>	<p>ChiPs Lee Wrightwood, TV reporter, Independent Television News Service, Channel 3</p>
<p>1987</p>	<p>ASSASSINATION Robert Axelrod is Eric Finney, reporter, National Gazette</p>
<p>1960 1987</p>	<p>PERRY MASON: THE CASE OF THE ARROGANT ARSONIST Frank Aletter is Tommy Towne in Angel Town, TV news reporter-Commentator</p> <p>PERRY MASON: THE CASE OF THE SCANDALOUS SCOUNDREL Robert Guillaume is Harlan Wade, editor, Confidential Informer Morgan Brittany is Michele Benting, reporter, Confidential Informer Ben Slack is Frank Peterson, managing editor, Confidential Informer</p>
<p>1978</p>	<p>THE ROCKFORD FILES</p>

	Scott Brady is Harold "Henry" Witbeck, editor, National Investigator
1985	SPENSER: FOR HIRE Cecil Weeks, tabloid journalist Ernest Galloway, broadcast journalist-anchor-reporter
1984	HIGHWAY TO HEAVEN Robert Lipton is Dan Rivers, TV reporter, Channel 11 News
1984	HUNTER: FIREMAN Matt Gold, reporter, Channel 3 News HUNTER: SATURDAY NIGHT SPECIAL Ann-Marie Johnson is Isabelle Tourette, reporter, Daily Citizen Bankson, editor, Daily Citizen
1973	BARNABY JONES Don Porter is Adam Montgomery, media commentator-TV-newspapers Larry Colter is his associate
1980	MAGNUM, P.I. Gretchen Corbett is Christine Dollinger, reporter, KSFB-TV News, Hawaii
1988	THE DEAD POOL Patricia Clarkson is Samantha Walker, reporter, Channel 8 TV-News

Superhero Journalists

1941-43	SUPERMAN CARTOONS Clark Kent, reporter, Daily Planet Lois Lane, reporter, Daily Planet Perry White, editor, Daily Planet
1948-50	SUPERMAN MOVIE SERIALS Kirk Alyn is Clark Kent, reporter, Daily Planet Noel Neill is Lois Lane, reporter, Daily Planet Pierre Watkin is Perry White, editor, Daily Planet Tommy Bond is Jimmy Olson, cub reporter-photographer, Daily Planet
1951	THE ADVENTURES OF SUPERMAN: THE TELEVISION PROGRAM George Reeves is Clark Kent, reporter, Daily Planet Phyllis Coates is Lois Lane, reporter, Daily Planet (early episodes) Noel Neill is Lois Lane, reporter, Daily Planet John Hamilton is Perry White, editor, Daily Planet Jack Larson is Jimmy Olson, cub reporter-photographer, Daily Planet

<p>1978</p>	<p>SUPERMAN: THE MOVIE Christopher Reeve is Clark Kent, reporter, Daily Planet Margot Kidder is Lois Lane, reporter, Daily Planet Jackie Cooper is Perry White, editor, Daily Planet Marc McClure is Jimmy Olson, cub reporter-photographer, Daily Planet</p>
<p>1980</p>	<p>SUPERMAN II Christopher Reeve is Clark Kent, reporter, Daily Planet Margot Kidder is Lois Lane, reporter, Daily Planet Jackie Cooper is Perry White, editor, Daily Planet Marc McClure is Jimmy Olson, cub reporter-photographer, Daily Planet</p>
<p>1983</p>	<p>SUPERMAN III Christopher Reeve is Clark Kent, reporter, Daily Planet Margot Kidder is Lois Lane, reporter, Daily Planet Jackie Cooper is Perry White, editor, Daily Planet Marc McClure is Jimmy Olson, cub reporter-photographer, Daily Planet</p>
<p>1987</p>	<p>SUPERMAN IV Christopher Reeve is Clark Kent, reporter, Daily Planet Margot Kidder is Lois Lane, reporter, Daily Planet Jackie Cooper is Perry White, editor, Daily Planet Marc McClure is Jimmy Olson, cub reporter-photographer, Daily Planet Sam Wanamaker is David Warfield, media mogul Mariel Hemingway is Lacey Warfield, new publisher, Daily Planet</p>
<p>1993</p>	<p>LOIS AND CLARK: THE NEW ADVENTURES OF SUPERMAN Dean Cain is Clark Kent, reporter, Daily Planet Teri Hatcher is Lois Lane, reporter, Daily Planet Lane Smith is Perry White, editor, Daily Planet Michael Landes is Jimmy Olson, cub reporter-photographer, Daily Planet (early episodes) Justin Whalen is Jimmy Olson, cub reporter-photographer, Daily Planet</p>
<p>1997</p>	<p>THE ADVENTURES OF SUPERMAN – CARTOONS Tim Daley is Clark Kent, reporter, Daily Planet (voice-only) Dana Delaney is Lois Lane, reporter, Daily Planet (voice-only) George Dzundza is Perry White, editor, Daily Planet (voice-only) David Kaufman is Jimmy Olson, cub reporter-photographer, Daily Planet Lauren Tom is Angela Chen, TV newscaster</p>
<p>1997</p>	<p>THE NEW BATMAN AND SUPERMAN ADVENTURES Clark Kent, reporter, Daily Planet Lois Lane, reporter, Daily Planet</p>

1989	<p>BATMAN Kim Basinger is Vicki Vale, reporter-photographer Robert Wuhl is Alexander Knox, reporter, Gotham Globe Kit Hollerbach is TV news anchor who laughs herself to death Bruce McGuire is Peter, TV news anchor Kate Harper is replacement TV news anchor Richard Durden, TV news director</p>
1977	<p>SPIDER-MAN: THE TV MOVIE Nicholas Hammond is Peter Parker, cub reporter-photographer, New York Daily Bugle David White is J. Jonah Jameson, editor, New York Daily Bugle</p>
1978	<p>SPIDER-MAN: THE TV SERIES (The Amazing Spider-Man) Nicholas Hammond is Peter Parker, cub reporter-photographer, New York Daily Bugle Robert F. Simon is J. Jonah Jameson, editor, New York Daily Bugle Chip Fields is Rita Conway, Jameson’s administrative assistant, New York Daily Bugle Joanna Cameron is Gail Hoffman, reporter, Weekly Examiner Ellen Bry is Julie Masters, photographer, New York Register</p>
1967-95	<p>SPIDER-MAN CARTOONS</p>

CLASS TWENTY-TWO SUMMARY

In today's class, we've seen the reporter as an anonymous villain pushing microphones and cameras into people's faces, yelling out questions, recklessly pursuing popular actors – the kind who used to play journalists once cheered by audiences. The result of this obnoxious reporter image in the 1970s and 1980s was the public's rejection of the reporter as a hero, as someone helpful and necessary to society.

We've seen some of the worst journalist-villains in film history. In **Die Hard** and **Die Hard II**, we've seen a reporter so incompetent and egocentric that when one of the film's heroes punches him in the mouth, the audience cheers. Here was the reporter who had such little regard for anyone or anything, that the audience turned against him, hating him almost as much as the true villains of the film who were killing and torturing people. In **The Lost Honor of Kathryn Beck**, we saw a reporter so malicious that when the heroine shoots him dead, the audience's sympathy is solely with the victim. In **Assassination**, a sleazy reporter is so rude to the First Lady that he is roused by the White House staff and no one seems to mind, especially his colleagues.

We've seen a number of corrupt reporters who showed up on regular TV series in the 1970s and 1980s. In **Perry Mason**, one reporter is killed off after making a good deal of trouble and when a ruthless tabloid editor is murdered, everyone applauds. In **The Rockford Files**, an angry tabloid editor gets even with the popular private detective by running a libelous story on him. Guess who the audience sided with on that one. Another tabloid reporter-photographer jeopardizes the life of an innocent person in **Spenser: For Hire**. One of the most absurdly evil TV journalists in history is finally abandoned by his own TV crew in an episode of **CHiPs**. Another reporter is so sleazy that even an angel rejects him in a **Highway to Heaven**. In **Hunter**, a program that seems to hate anyone calling him or herself a journalist, we've seen a variety of villains including a TV reporter who almost gets killed by acting more like a policeman than a reporter and a newspaper reporter who turns out to be a killer and is blasted away in a shoot-out with police. In **Barnaby Jones**, a pair of TV commentators kill two people and end up in jail. In **Magnum P.I.**, a TV reporter tries to kill her grandfather to get back what she thinks is rightfully hers.

We've seen a TV reporter in **The Dead Pool** who sees the errors of her ways, leaves the pack of reporters chasing after victims and police, helps capture a serial killer, and wins back some of her self-respect in the process. At the end of the film she is a compassionate human being, but not a very good reporter.

We've seen the greatest journalist hero of them all, Clark Kent, A.K.A. Superman in his many adaptations from the 1930s to the 1990s. And through it all the fundamental reporter-as-hero clichés stayed intact – the crusading newsman always looking out for the public interest, the get-the-story-at-any-cost editor, and the feisty female sob sister. They may have gotten more sophisticated as the years went by, but they were basically the same characters for 60 years –

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honest, hard-working journalists fighting for truth, justice and the American way.

We've seen a variety of super-heroes and the journalists around them. In **Batman**, the female reporter-photographer falls in love with the Batman and his alter-ego much to the chagrin of her colleagues. In **Spider-Man**, we've seen a super-hero who is a reporter-photographer trying to please an editor who seems to have jumped out of the 1930s' movies full-grown and without any concern for the 1970s or 1980s.

All the journalists we've seen during this class session offer distorted views of what journalists really do. Most of journalism is hard legwork and long hours of research. Pack journalism is common in breaking news events, but is only at the periphery of what journalism is all about. The image of pack journalists is just as off-center as the image of journalists as super-heroes. It's all entertaining stuff, but it's not what journalism is all about.

PREVIEW: In our next class when we begin our look at the films and TV programs of the 1980s, you'll see a more realistic picture of the journalist in action. First up, a new generation of newspaper reporters and editors who seem a lot more serious about their work than they did in the 1930s.

CLASS TWENTY-THREE INTRODUCTION

The image of the journalist that comes out of the television set includes real-life journalists, fictional journalists who pop up in popular TV series, and an array of movie journalists who appear in six decades of films. It is a confusing, varied crop of images for any viewer to digest. When the viewers leave the house, the primary images of the journalist they see on the big screen are reporters and editors wrestling with their consciences, trying to figure out the right thing to do. The animosity against the media focuses on that small band of editors and reporters who practice pack journalism and sensational, tabloid journalism, but these negative images are so prevalent and so common that they are the ones most remembered and most influential.

The newspaper film is now only a piece of the media film, but it enjoyed a comeback in the 1980s. Major stars once again become reporters and because of this, even critical portraits of the journalist are softened. Audiences are more willing to forgive a Sally Field or a Kurt Russell a journalist's trespasses than they would a lesser-known star.

In the 1970s, **All the President's Men** depicted modern reporters as hard-working heroes doing their best to get the facts. Five years later, **Absence of Malice** showed the other side of the coin: The reporter as a misguided, eager journalist who in concert with her scoop-hungry editor rushes to publish a story that injures innocent people.

CLASS TWENTY-THREE (November 16): The 1980s – Part One: Tough Reporters. Columnists.

Tough Reporters

1981	ABSENCE OF MALICE Sally Field is Megan Carter, reporter, Miami Sentinel Josef Somner is McAdam, editor, Miami Sentinel
1982	WORD OF HONOR Karl Malden is Mike McNeil, reporter, Daily Tribune John Marley is Gordon Agee, managing editor, Daily Tribune Arnell Peterson is the publisher of the Daily Tribune Ron Silver is David Lerner, reporter, New York Herald
1985	THE MEAN SEASON Kurt Russell is Malcolm Anderson, reporter, Miami Journal; future managing editor, Greeley Tribune Richard Masur is Bill Nolan, editor, Miami Journal Lee Sandman is Harold Jacoby, publisher, Miami Journal John Palmer is the real-life TV newscaster, NBC News
1980	CITY IN FEAR David Janssen is Vince Perrino, columnist, Los Angeles Sun Column: “The Godfather” Robert Vaughan is Harrison Crawford III, publisher, Los Angeles Sun William Daniels is Freeman “Tut” Stribling, metro editor, Los Angeles Sun
1988	MESSENGER OF DEATH Charles Bronson is Garrett Smith, reporter, Denver Tribune Trish VanDevere is Jastra Watson, editor, Beacon Press
1985	FLETCH Chevy Chase is Fletch, reporter Richard Libertine is Walker, editor
1989	FLETCH LIVES Chevy Chase is Fletch, reporter Richard Libertine is Walker, editor
1986	POWER Julie Christie is Ellen Hood, political reporter
1984	FLASH OF GREEN Ed Harris is Jimmy Wing, reporter, Palm City Record Journal, Florida Bob Harris is Borklund, editor, Palm City Record Journal, Florida
1984-91	HUNTER: THE INCIDENT Andy McBride, reporter, Los Angeles Standard News

Columnists

<p>1985-91</p>	<p>NIGHT HEAT Allan Royal is Thomas J. Kirkwood, columnist, The Eagle Column: “Night Heat”</p>
<p>1984-88</p>	<p>HIGHWAY TO HEAVEN: BASSINGER’S NEW YORK Richard Mulligan is Jed Bassinger, columnist, New York Banner</p>
<p>1985</p>	<p>MALICE IN WONDERLAND Elizabeth Taylor is Louella Parsons, syndicated gossip columnist Jane Alexander is Hedda Hopper, syndicated gossip columnist</p>
<p>1980</p>	<p>THE GOSSIP COLUMNIST Kim Catrall is Dina Moran, columnist, Roper Newspaper Syndicate Column: “Dina Moran’s Hollywood” Dick Sargent is Alan Keyes, her boss at the Roper Newspaper Syndicate David Sheehan is the real-life entertainment reporter Bobby Vinton is Marty Kaplan, a press agent Sylvia Sidney is Alma Llewellyn, former gossip columnist, Roper Newspaper Syndicate</p>
<p>1984-92</p>	<p>NIGHT COURT: ADVICE COLUMNISTS Lana Anders, advice-to-lovelorn columnist, “Dear Lana” Vana Anders, advice-to-lovelorn columnist, “Ask Vana”</p>
<p>1985-92</p>	<p>GROWING PAINS Joanna Kerns is Maggie Seaver, columnist, Long Island Daily Herald Joanna Kerns is Maggie Malone, TV reporter, Channel 19 Action News Peter Jurasik is the editor of the Long Island Daily Herald</p>
<p>1988</p>	<p>TAKE MY DAUGHTERS, PLEASE Rue McClanahan is Lilah Page, columnist, Liberty Courier Column: “At Home With Lilah”</p>
<p>1986</p>	<p>HEARTBURN Meryl Streep is Rachel Samstack, food writer-critic Jack Nicholson is Mark Foreman, columnist, Washington Post Jeff Daniels is her editor</p>

1987	WARM HEARTS, COLD FEET Tim Matheson is Mike Byrd, sportswriter-columnist, Los Angeles Tribune Column: “Byrd’s Eye View” Margaret Colin is Amy Webster, sportswriter-columnist, Los Angeles Sun Column: “A Woman’s Odyssey” George di Cenzo is Robert “Scotty” Scott, editor, Los Angeles Tribune Barry Corbin is Max Blye, sports editor, Los Angeles Sun Kurt Fuller is Roger, sportswriter, Los Angeles Sun
1984	A GOOD SPORT Ralph Waite is Tommy O’Bannion, sports columnist, New York paper Lee Remick is Michelle Tinney, editor, American Fashion Magazine
1981	CONTINENTAL DIVIDE John Belushi is Ernie Souchak, columnist, Chicago Sun Times Allen Goorwitz is Howard, editor, Chicago Sun Times

CLASS TWENTY-THREE SUMMARY

We've seen in the 1980s a series of newspaper films that show complex, critical portraits of the journalist in action. Since the reporters are played by popular actors, their mistakes and errors of judgment are usually forgiven.

In **Absence of Malice**, we've seen a misguided, eager young journalist and her scoop-hungry editor make mistakes that result in one man's reputation being destroyed and one woman committing suicide. People cheered for the businessman, not the reporter, when the businessman, played by a popular actor, pulls off a stunt that gets the best of everyone, journalists and government officials alike. It is this kind of scheme in which the bad guys get their comeuppance that reporters usually pull off. But this was the 1980s and so the journalist is part of the problem, not the solution.

We've seen an honest reporter go to jail rather than reveal his source's name.

In **Word of Honor**, we've seen a reporter lose everything – his job, his friends, the support of his community – because of his belief that a reporter cannot betray a promise.

We've seen investigative reporters who almost get killed because they act more like policemen than journalists.

In **The Mean Season** and **City in Fear**, journalists become so entangled with a killer that it almost costs them their lives. In **Messenger of Death**, the reporter uses his fists more than his computer to bring a villain to justice. More often than not, these films end with the reporter in a life-and-death struggle with the killer.

We've seen an investigative reporter who uses deception and lies to get information.

In **Fletch** and **Fletch Lives**, the smart-alecky reporter changes his identity more than most real reporters change their underwear. The ethical issue of whether reporters should lie and practice deception in pursuit of a story is never mentioned.

We've seen political reporters struggle with moral questions before making the decisions that please audiences.

In **Power**, the political reporter abuses personal contacts to uncover a story of corruption and then throws the story away because it is the right thing to do.

In **Flash of Green**, the reporter accepts money to rat on his neighbors, then finally risks death when he comes to his senses and repents.

We've seen reporters who will do anything to build circulation for their newspapers. In an episode of **Hunter** called "**The Incident**," a crime reporter stirs up a mob, which then commits an act of terrorism. The reporter never really repents, although at the end of the story, he is given a harsh tongue-lashing by a policewoman.

We've seen newspaper columnists acting the role of keen observers who are able to tell us what they see and hear in eloquent ways.

In **Night Heat**, a crime beat columnist offers readers a regular dose of sage observations.

In an episode of **Highway to Heaven** called "**Bassinger's New York**," an angel helps a dejected columnist see the light and pushes back the journalist's deadline so he can get his column in on time.

We've seen how powerful Hollywood gossip columnists can become in fiction and real life.

In **Malice in Wonderland**, two real-life feuding Hollywood columnists become the most feared journalists in the entertainment business wielding more power over careers than the studio heads.

In **The Gossip Columnist**, a serious reporter finds how seductive the power of a gossip column can be.

We've seen a variety of columnists showing up in TV situation comedies, TV movies and the big screen.

In an episode of television's **Night Court**, two fictional advice columnists who look suspiciously like real-life advice columnists Ann Landers and Dear Abby continue a life-long feud.

In **Growing Pains**, a local columnist dreaming of journalism glory, goes into television and then returns as a community newspaper's consumer columnist.

In **Take My Daughters, Please**, we've seen a homemaking columnist try to get her daughters married.

In **Heartburn**, we've seen a food columnist's marriage break up with a Washington Post reporter whom everyone knew was based on the life of the Washington Post's legendary investigative reporter Carl Bernstein, deified earlier in **All the President's Men**. Lucky Bernstein. He's been portrayed in two movies, first by Dustin Hoffman, then by Jack Nicholson.

In **Warm Hearts, Cold Feet**, mom and dad are rival columnists keeping the public informed about conception, pregnancy and birth of their offspring. The popular columns hike circulations for both newspapers.

In **A Good Sport**, we've seen how a sports columnist uses his column to woo his lady love and wins more readers in the process as well as new wife.

In **Continental Divide**, a popular columnist exposes political corruption and gets beaten up for his troubles.

Most of these columnists are portrayed as decent human beings respected by their readers for their honesty and integrity. Several use their columns to solve personal crises. They offer an image of the journalist that is sympathetic and easy-to-take. Pleasant actors turn these newspaper people into user-friendly folks, the kind you might trust with the most personal of problems.

PREVIEW: In the next class, we'll take a further look at the 1980s. You'll see some of the motion picture and television media's bitter attacks on the TV news reporter.

CLASS TWENTY-FOUR INTRODUCTION

When it comes to the image of the journalist in the 1980s, the great scapegoat is broadcast news. Everyone thinks that they know more about TV news than any other aspect of the media. After all, they see real-life reporters in action every day. Real-life anchors bring them the news every evening.

The 1980s is the decade in which the television reporter dominates the image of the journalist. So it is not unexpected that writer-director James L. Brooks, who updated the newspaper office by turning it into a TV newsroom in television's **The Mary Tyler Moore Show** in the 1970s, would give the audience an updated set of heroes and scoundrels in **Broadcast News**, his accurate romantic-comedy about TV news.

Relying on extensive research as well as his own background in TV news, Brooks shows viewers what goes on behind the scenes of the real network news they watch every day. It is like getting the dirt on a group of old friends. We know the arena and the participants, but for the first time we see what happens behind the cameras and when the cameras are shut off. It is a revelation.

CLASS TWENTY-FOUR (November 18): The 1980s – Part Two: Television Journalists.

<p>1987</p>	<p>BROADCAST NEWS Holly Hunter is Jane Craig, producer, TV network news William Hurt is Tom Grunick, anchor, TV network news Albert Brooks is Aaron Altman, correspondent, TV network news Joan Cusack is Lois Chiles, associate producer, TV network news Jack Nicholson is Bill Rorish, anchor, TV network news Peter Hackes is Paul Moore, president, TV network news division</p>
<p>1986</p>	<p>NEWS AT ELEVEN Martin Sheen is Frank Hendley, anchor, KRKD-TV, Channel 3 News in San Diego, former network news correspondent Sheree J. Wilson is Christine Arnold, anchor, KRKD-TV, Channel 3 News Peter Riegert is Eric Ross, news director, KRKD-TV, Channel 3 News David Sheiner is David Kogan, newswriter, KRKD-TV, Channel 3 News</p>
<p>1985</p>	<p>RECKLESS DISREGARD Leslie Nielsen is Bob Franklin, reporter, Hourglass newsmagazine, ABS Network Sean McCann is Harold Stern, producer, Hourglass newsmagazine, ABS Network Kate Lynch is Lauren Gartner, segment producer, Hourglass newsmagazine ABS Network</p>
<p>1986</p>	<p>MURROW Daniel J. Travanti is Edward R. Murrow, broadcast journalist, executive CBS TV News David Suchet is William Shirer, correspondent, CBS TV News Dabney Coleman is William S. Paley, CBS founder and chairman of the Board John McMartin is Frank Stanton, CBS executive Harry Ditson is Don Hollenbeck, TV newsman Edward Herrmann is Fred Friendly, producer-writer, CBS TV News Bob Sherman is Don Hewitt, director-producer, CBS TV News</p>
<p>1988</p>	<p>TANNER 88 Veronica Cartright is Molly Hark, Washington correspondent, NBC News Richard Cox is David Seidelman, reporter, Washington Post Kevin J. Connor is Hayes Taggerty, reporter, Boston Globe</p>
<p>1989</p>	<p>BORN ON THE FOURTH OF JULY Oliver Stone is the television reporter</p>

1988	ROSEANNE Jerry Dunphy is Don Samuels, co-host, Wake-Up Chicago, WERG-4 Valerie Jean Miller is Cindy, the female co-host, Wake-Up Chicago, WERG-4
1984-92	THE COSBY SHOW Harriet Waters, TV reporter, Action News
1984-92	WHO'S THE BOSS? Betty White is Bobbie Bonds, TV reporter, Eye on Hartford
1981-87	SIMON & SIMON Delta Burke is Kristie Keaton, TV correspondent and documentary maker Yuji Okumoto is Masaki, the cameraman
1981	EYEWITNESS Sigourney Weaver is Toni Sokolow, TV reporter, Channel 5 News
1987	STILLWATCH Lynda Carter is Patricia Traymore, TV reporter, Potomac Cable Network (PCN) News Stuart Whitman is Luther Pelham, PCN news anchor, Potomac Cable Network
1982	THE SEDUCTION Morgan Fairchild is Jamie Douglas, TV reporter-anchor, KXLA Channel 6 News Michael Serrazin is Brandon, newspaper columnist
1980	EYES OF A STRANGER Lauren Tewes is Jane Harris, TV reporter, WCIZ-TV Coral Television News
1982	A STRANGER IS WATCHING Kate Mulgrew is Sharon Martin, TV newscaster James Naughton is Steve Peterson, editor, News Today magazine
1982	VISITING HOURS Lee Grant is Deborah Ballin, TV news interviewer-commentator William Shatner is Gene Baylor, her boss
1984	YEAR OF THE DRAGON Ariane is Tracy Tzu, TV reporter, WKXT News, New York

1984-91	<p>HUNTER: OVERNIGHT SENSATION Raul Mercardo, TV reporter, KXRK TV News</p>
1981-87	<p>SIMON & SIMON: LIKE FATHER, LIKE SON Charles Peoples, TV reporter, Channel 3 News (murdered)</p>
1987	<p>KEEPING TRACK Michael Sarrazin is Daniel Hawkins, TV anchor, Action News James D. Morris is Shanks, news director, Action News Valsta Vrana is Chuck, cameraman, Action News</p>
1989	<p>MONEY, POWER, MURDER Kevin Dobsen is Peter Finley, investigative reporter, Channel A Television Blythe Danner is Jeanne Finley, magazine writer Casey Sander is Marty Pearl, cameraman, Channel A Television Julie Philips is Natalie Ferrari, associate producer, Channel A Television Peter Maloney is Charlie Davidson, news director, Channel A Television</p>

CLASS TWENTY-FOUR SUMMARY

In today's class, we've seen the same old images of the journalist dressed up for TV news. In **Broadcast News**, there is the obsessive female TV news producer who brilliantly gets the news on the air under extreme deadline pressure, the wise-cracking male reporter who is unsatisfied just being the best reporter in town and desperately wants to be a network anchor, the dedicated, hard-working assistant producer, and a couple of TV news anchors – the star reader whose salary makes him one of the most powerful people in the news business, and the up-and-coming pretty-boy anchor who reads well, but needs all the help he can get when he goes out to cover the news. These characters create mostly sympathetic images of the journalist. It is the crass network executives who take the brunt of the criticism. The key ethical issue of the film – the young anchor-reporter faking tears during an interview – doesn't bother audiences much. They like the ingratiating anchor and they didn't see much wrong in faking tears to aid a news story.

In **News at Eleven**, we've seen an old journalist villain updated – the editor who will do anything to increase circulation is now the ratings-hungry news director who will do anything to get more viewers. We've seen a young, inexperienced female anchor who will do anything she is told to keep her job and move up the TV news ladder, and we've seen an experienced older anchor whose conscience finally makes him give up a cushy job on a local TV station. The issues of sensationalism, privacy and exploitation are explored with some sensitivity and depth in this TV movie.

In **Reckless Disregard**, we saw the power of a popular TV journalist and how he uses his popularity to win a lawsuit, but loses a bit of his self-respect.

We've seen a portrait of a real-life broadcast journalist in **Murrow**, who didn't hunt down murderers or sacrifice journalism ethics for higher ratings, but simply did his job as well as he could under very difficult circumstances. This biography docudrama reminds us that Edward R. Murrow fought the good fight, but in the end lost out to the powers that be, and in the process, sacrificed some of his own integrity and good judgment so he could survive in television news.

We've seen in **Tanner** two print journalists and one TV reporter covering this fake candidate's campaign. All the reporters are painted as self-centered, arrogant journalists, but the TV reporter acts particularly bitchy, unprofessional and egotistical.

In **Born on the Fourth of July**, we even see a director who hates the mass media take on the cameo role of a TV reporter.

We've seen a variety of female TV journalists show up in television series that have nothing to do with journalism.

Roseanne greets a real-life TV anchor who is playing a fictional anchor venting his spleen on a morning news show.

In **The Cosby Show**, the TV reporter pretty much does a competent job acting thoroughly professional in her work.

In **Who's the Boss?**, the mean-spirited local TV reporter is blackmailed into doing the right thing.

In **Simon & Simon**, we've seen a feisty female TV correspondent who comes back to haunt one of the TV series' regulars.

In each case, the reporter becomes a part of the lives of the familiar stars in regular TV series. The audience can see the intrusive nature of television journalism and responds accordingly.

We've seen female TV reporters in great jeopardy.

In **Eyewitness** and **Stillwatch**, TV reporters are almost killed because they get too close to the truth of a conspiracy.

We've also seen TV newswomen brutalized by madmen.

In **The Seduction**, an anchor is terrorized by a persistent fan.

In **Eyes of a Stranger**, a TV reporter and her sister are almost killed by a madman who happens to live in their apartment building.

In **A Stranger Is Watching**, a TV reporter is almost killed by a murderer holding her hostage.

In **Visiting Hours**, a TV reporter is terrorized and almost murdered by a serial killer in a hospital.

In **Year of the Dragon**, another TV reporter is gang-raped by mobsters.

We've also seen that male TV reporters are not immune from violence.

In an episode of **Hunter** called "**Overnight Sensation**," we've seen a popular male TV reporter murdered by a news director because he was having an affair with the news director's wife.

In another episode of **Simon & Simon**, a television newsman is killed because he is getting too close to an explosive story.

We've seen TV journalists playing detective.

In **Keeping Track**, an unlikely television anchor solves a case that baffles authorities.

In **Money, Power, Murder**, one of the most realistic reporter-detectives exposes a religious scam to milk millions out of TV viewers. It's quite a tour-de-force even though it is unlikely that any cable television reporter would have the financial and professional clout to pull off such a stunt.

What these films and TV programs show us is that broadcast journalism is a risky profession making outrageous demands on a journalist's time and psyche – especially if you are a female journalist. And if the long hours, the furious deadlines, the tremendous pressure and the competition don't get you, there always seems to be a serial killer or a madman waiting around the corner ready to do you in. If you believe the image of the TV journalist as presented in these movies and television programs, broadcast journalism is not for the faint-hearted.

PREVIEW: In the next class, we'll look at foreign correspondents who risk their lives all over the world to bring back the news to a public increasingly uninterested in foreign news.

CLASS TWENTY-FIVE INTRODUCTION

The concept of the reporter as a neutral observer seemed obsolete in the 1980s. Most of the reporters are intimately involved in their subjects and go through a good deal of soul-searching in deciding who are the good guys and who are the bad guys.

Whether the film is about a magazine writer exposing a piece of the lifestyle around us, as we'll see next week, or a correspondent or photojournalist covering revolutions in Southeast Asia or Latin America, as we'll see today, the journalists seem to be rebelling against being neutral and sometimes even become participants in the action.

While most working journalists continue to be neutral observers reporting what they see, movie and TV journalists of the 1980s find it difficult to simply observe. They want to do more. They want to affect the story, not just be an eyewitness. And the public becomes wary of any journalist who seeks to do more than offer an accurate and fair account of what happened, where it happened, when it happened, who it happened to and how it happened.

FOREIGN CORRESPONDENTS AND PHOTOJOURNALISTS

Foreign correspondents in 1980s' movies start out by seeming to be more concerned with their stories, photographs and egos than the people suffering around them. Gradually, they become more involved with what they see.

CLASS TWENTY-FIVE (November 23): The 1980s – Part Three: Foreign Correspondents. Photojournalists. Foreign Journalists. Famous Journalists.

Foreign Correspondents

<p>1984</p>	<p>THE KILLING FIELDS Sam Waterston is Sydney Schanberg, New York Times correspondent-columnist Dr. Haing S. Ngor is Dith Pran, Cambodian assistant John Malkovich is Al Rockoff, newsman-photographer Julian Sands is Jon Swain, photojournalist</p>
<p>1983</p>	<p>THE YEAR OF LIVING DANGEROUSLY Mel Gibson is Guy Hamilton, Australian correspondent-reporter Linda Hunt is Billy Kwan, cameraman Michael Murphy is Pete Curtis, correspondent, Washington Post</p>
<p>1984-88</p>	<p>HIGHWAY TO HEAVEN: THE CORRESPONDENT Darren McGavin is Hale Stoddard, foreign correspondent David Sage is Coleman Charnin, Stoddard's editor</p>
<p>1983-86</p>	<p>THE A-TEAM Melinda Culea is Amy Amanda Allen, reporter, Los Angeles Courier Express Grant Eldridge is the editor of the Los Angeles Courier Express William Windon is Hal Massey, correspondent, Los Angeles Courier Express</p>
<p>1983</p>	<p>LAST PLANE OUT Jan-Michael Vincent is Jack Cox, American journalist Mary Crosby is Elizabeth Rush, assistant and camerawoman Yeg Wilson is Harry Clarke, editor David Huffman is Jim Conley, correspondent for the Harte-Hanks Newspapers</p>

Photojournalists

<p>1983</p>	<p>UNDER FIRE Nick Nolte is Russel Price, freelance photographer Gene Hackman is Alex Grozier, correspondent, Time Magazine; Television news correspondent Joanna Cassidy is Claire Stryder, radio correspondent Regis Sidor, a TV reporter</p>
<p>1986</p>	<p>SALVADOR James Woods is Richard Boyle, reporter-photographer, Pacific News Service John Savage is John Cassidy, news photographer Valerie Wildman is Pauline Axelrod, TV correspondent, ANS News</p>
<p>1988</p>	<p>CHINA BEACH Cat Von Seger is a photographer-reporter, Overseas Press Service</p>

1983	LOVE IS FOREVER Michael Landon is John Everingham, Australian photographer-political journalist
1986	VIOLETS ARE BLUE Sissy Spacek is Augusta Sawyer, photojournalist Kevin Kline is Henry Squires, editor of the local newspaper
1989	MARGARET BOURKE-WHITE Farrah Fawcett is Margaret Bourke-White, photojournalist Jay Pattern is Henry Luce, founder-editor-publisher, Time Magazine, Fortune Magazine and Life Magazine Frederic Forrest is Erskine Caldwell, writer
1982	GANDHI Candice Bergen is Margaret Bourke-White, photojournalist Martin Sheen is Vince Walker, correspondent, New York Times

Foreign Journalists

1989-90	MASTERPIECE THEATRE: SCOOP Michael Maloney is William Boot, country journalist, Daily Beast Denholm Elliott is Salter, foreign editor, Daily Beast Donald Pleasence is Lord Copper, publisher, Daily Beast; head of the Megalopolitan Newspaper Corporation Jack Shepherd is Corker, correspondent, Universal News Agency Matthew Scurfield is Shumble, correspondent William Armstrong is Whelper, correspondent John Harding is Sir Jocelyn Hitchcock, correspondent (The fictitious country is Ishmaelia)
1988	CRY FREEDOM Kevin Kline is Donald Woods, white editor, Daily Dispatch, South Africa
1988	A WORLD APART Barbara Hershey is Diane Roth, journalist (based on the life of real-life journalist Ruth First)

Famous Journalists

1981	REDS Warren Beatty is Jack Reed, American journalist Diane Keaton is Louise Bryant, freelance journalist George Plimpton is Horace Whigham, editor
1985	THE HEARST AND DAVIES AFFAIR Robert Mitchum is William Randolph Hearst, publisher, American Newspapers J.W. Carroll is city editor of the New York American
1989	OLD GRINGO Gregory Peck is Ambrose Bierce, reporter-correspondent, William Randolph Hearst newspapers Mark Kelty is a war correspondent for the Hearst newspapers

CLASS TWENTY-FIVE SUMMARY

In today's class, we've seen foreign correspondents who give up everything to get the story out to the public. Often this means sacrificing friends and lovers in the process.

In **The Killing Fields**, the New York Times foreign correspondent must leave behind his friend and interpreter to a living hell when events overtake both of them.

In **The Year of Living Dangerously**, a foreign correspondent is so blinded by ambition and the desire to scoop his competitors that he betrays the woman he loves and sadly disappoints his friend, the cameraman.

In **"The Correspondent,"** a **Highway to Heaven** television episode, we've seen one foreign correspondent who gives up his personal life for his job and is given another chance to make amends.

In a TV episode of **The A-Team**, we've seen a Los Angeles female journalist risk life and limb to bring back a veteran newspaperman captured by Mexican rebels, and then turn around to violate everything she believes in as a newspaperwoman to join a band of renegades.

In **Last Plane Out**, we've seen a journalist caught in the middle of a revolution as he tries to get his story and still get out of the country in one piece.

We've seen photojournalists risk their lives to get the pictures that show what is going on in foreign countries around the world. The ethical question of whether a journalist can be neutral in circumstances that defy neutrality is at the heart of **Under Fire** and **Salvador**. In both, the news photographers shoot pictures of indescribable horror.

In **Under Fire**, one photojournalist barely escapes death to bring back pictures of a military execution of his friend, an American foreign correspondent. During the film, one veteran journalist can understand how the photographer faked a picture, but can't tolerate one journalist lying to another.

In **Salvador**, another photojournalist barely escapes death to bring back the pictures of another photojournalist who is killed getting the best war photographs he ever shot.

In **China Beach**, we've seen anonymous photojournalists try to cover a war they hardly understand.

In **Love Is Forever**, a reporter-photographer risks everything to save the woman he loves.

In **Violets Are Blue**, a famous photojournalist who gives up everything for her career, tries to resurrect the past in an attempt to recapture her youth and lost love.

We've seen real-life photojournalists and correspondents in action portrayed by actors in major biographical epics. Two actors portray the pioneering female photojournalist Margaret Bourke-White. In the gripping TV film biography, **Margaret Bourke-White**, Farrah Fawcett plays the photojournalist. In **Gandhi**, Candice Bergen plays the part.

We've seen, in a ravishing satire, **Scoop**, a timid country journalist turned into a national celebrity and hero because of a case of mistaken identity. In the process, we've seen how the first duty of a foreign correspondent is to file a story that fulfills the expectations of the foreign editor back home, no matter what the reality turns out to be.

We've seen in **Cry Freedom**, a South African editor and his family give up everything they own, including his newspaper and their homeland, so the accurate story of the death of a black South African activist could be told.

And we've seen in **A World Apart**, a female journalist who gives up everything she has, including her life, for the principles of freedom and equality in which she believes.

The foreign correspondents in the 1980s are brave and decent heroes, whose lapses only make them more human and more accessible. These correspondents, who risk their lives to send reports and pictures home, usually retain their glory and luster at a time when most journalists are being held up to scorn and ridicule.

One reason for this is that foreign correspondents and photojournalists have a job to do and they try to do it as well as they can. Even when they fail, they usually fail for good reasons. For the most part, they are lonely people living on the edge who give up their personal lives, catching love on the run if at all. Even those correspondents who lie and cheat and deceive to get what they want, have a certain distinction about them that cannot be denied. They are professionals trying to do their job without fear or favor.

The foreign correspondent and the photojournalist, portrayed by some of the 1980s' top actors, are among the few journalists in this decade to keep the heroic image of the journalist alive while the image of the villain continues to grow by monstrous proportions.

We've also seen a trio of historical journalists. As interpreted by 1980 sensibilities, they seem more interested in love than journalism.

In **Reds**, an uncompromising journalist who fights for what he believes in becomes one of the true witnesses to one of history's most violent revolutions, but is mostly remembered in the film for his love affair with a free-minded woman.

In **The Hearst and Davies Affair**, the famous publisher's love affair with an actress dominates center stage, not his newspaper work.

And in **Old Gringo**, a famous journalist's infatuation with a woman and his relationship with a Mexican revolutionary overwhelm any references to journalism. This is a portrait of a journalist at the end of his career trying to find some meaning in all the words he has written over a half-century of journalism. Was it worth all the personal sacrifices? The audience isn't sure.

PREVIEW: In the next class, we're look at a strange group of magazine journalists and their attempts to get the story by pretending to be something other than what they are.

THANKSGIVING RECESS (November 25)

CLASS TWENTY-SIX INTRODUCTION

The 1980s was a decade in which journalists act just as irresponsibly as those before them, but they seem to care more about what they are doing and how they are perceived doing it. If the films and TV programs of the 1980s featuring journalists do not go into the ramifications of many of the ethical issues they raise, at least they pose the questions and, more often than not, journalists pay for their indiscretions by either losing their jobs or self-respect.

The dominant image of the journalist in the 1980s is one of an arrogant or misguided soul trying to do the best job possible under impossible circumstances. But the audience seems to care less that the journalist lies, cheats and deceives to get a story – if the journalist involved is played by one of the good-looking actors of the decade. When the journalist looks like William Hurt, Holly Hunter, Albert Brooks, Nick Nolte, Gene Hackman, James Woods, John Savage, Candice Bergen, Sissy Spacek, Kevin Kline, Michael Caine, John Travolta, Bill Murray, Jeff Goldblum, Geena Davis or Christopher Reeve – the journalist can practically do no wrong. After all, they are movie stars, aren't they?

Films and television programs in the 1980s are filled with magazine journalists doing strange and unusual things, pretending to be something they aren't so they can write the true story of what it is like to be a Playboy Bunny or a male sportswriter or a mail order bride.

We'll start with a Rolling Stone investigative reporter played by John Travolta and end up with a collection of journalists who are either victims, murderers or scandalmongers.

CLASS TWENTY-SIX (November 30): THE 1980s – Part Four: Magazine Journalists. Victims, Murderers and Scandal mongers.

Magazine Journalists

<p>1985</p>	<p>PERFECT John Travolta is Adam Lawrence, former Jersey Journal obituary writer, now reporter-writer, Rolling Stone magazine Aaron Latham, real-life Rolling Stone writer-reporter who wrote the articles on which this film is based Jann Wenner, the real-life Rolling Stone editor is Mark Roth, editor, Rolling Stone magazine Ann de Salvo is Frankie, photographer, Rolling Stone magazine (Rolling Stone article: “Looking for Mister Good-body, The Sports Connection, the Single Club of the 1980s”)</p>
<p>1983</p>	<p>EDDIE AND THE CRUISERS Ellen Barkin is Maggie Foley, investigative reporter, Media magazine</p>
<p>1980</p>	<p>WHERE THE BUFFALO ROAM Bill Murray is Hunter S. Thompson, reporter (Gonzo journalism) Bruno Kirby is Marty Lewis, editor, Blast magazine Rene Auberjonois is “Harris of the Post” (Washington correspondent)</p>
<p>1981-87</p>	<p>SIMON & SIMON: THE THIRD EYE Murphy Dunne is Marshall Peale, journalist (participatory journalism)</p>
<p>1985</p>	<p>A BUNNY’S TALE Kirstie Alley is Gloria Steinem, freelance magazine writer-reporter</p>
<p>1984</p>	<p>HER LIFE AS A MAN Robin Douglas is Carly Perkins disguised as Carl Parsons, reporter, Sports Life Robert Culp is David Fleming, editor, Sports Life Laraine Newman is Barbara, staff writer, Sports Life (Based on series of articles by Carol Lynn Mithers in the Village Voice)</p>
<p>1982</p>	<p>I WAS A MAIL ORDER BRIDE Valerie Bertinelli is Kate Tosconi, investigative reporter, Contemporary Woman magazine Holland Taylor is Dottie, editor, Contemporary Woman magazine</p>
<p>1982</p>	<p>WAITRESS! Carol Bevar is Jennifer Martin, free-lance writer, Mature Teen magazine (Article in Mature Teen Magazine: “How I Found My Man in New York City”)</p>

<p>1986</p>	<p>CROCODILE DUNDEE Linda Kozlowski is Sue Charlton, reporter, Newsday Mark Blum is Richard Mason, editor, Newsday</p>
<p>1983</p>	<p>THE BIG CHILL Jeff Goldblum is Michael, writer, People magazine</p>
<p>1984</p>	<p>LACE Bess Armstrong is Judy Hale, newspaper reporter; publisher-editor, Lace magazine Trevor Eve is Tom Schwartz, newspaper reporter</p>
<p>1989-92</p>	<p>ANYTHING BUT LOVE Jamie Lee Curtis is Hannah Miller, researcher, then writer, Chicago Weekly magazine Richard Lewis is Marty Gold, writer, Chicago Weekly magazine Ann Magnuson is Catherine Hughes, editor, Chicago Weekly magazine Richard Frank is Jules Bennett, executive assistant, Chicago Weekly magazine Joseph Maher is Brian Allquist, TV critic, Chicago Weekly magazine Leslie Bevis is Grace Fontell, executive (corporate slasher)</p>
<p>1984</p>	<p>ANATOMY OF AN ILLNESS Edward Asner is Norman Cousins, editor, Saturday Review David Ogden Stiers is Cleveland Amory, social commentator and critic</p>
<p>1980</p>	<p>THE ISLAND Michael Caine is Blair Maynard, writer, British magazine</p>
<p>1987</p>	<p>STREET SMART Christopher Reeve is Jonathan Fisher, writer, New York Journal magazine; TV reporter for Channel 3 News (“Street Smart” feature) Andre Gregory is Ted Avery, editor, New York Journal magazine</p>

Victims, Murderers and Scandal mongers

<p>1988</p>	<p>CALL ME Patricia Charbonneau is Anna, columnist, Voice of the City Column: “Street Smarts” Sam Freed is Alex, journalist (her boyfriend) Ernest Abuba is her editor at the Voice of the City</p>
<p>1985</p>	<p>JAGGED EDGE Jeff Bridges is Jack Forrester, editor-publisher, San Francisco Times</p>
<p>1988</p>	<p>A WHISPER KILLS Loni Anderson is Elizabeth Bartlett, owner-editor, Faircrest Falcon Jerry Caper is the journalist who gets killed Joe Penny is Dan Walker, reporter, Faircrest Falcon Oz Stevens, reporter, San Luchea Journal June Lockhart is Winifred Rogers, advice-to-the-lovelorn columnist, “Dear Winnie,” and TV talk show host</p>
<p>1984-98</p>	<p>MURDER, SHE WROTE: LETTERS TO LORETTA John Rhys-Davies is Harry Mordecai, publisher, San Francisco Union Laurence Luckinbill is John Galloway, managing editor, San Francisco Union Loretta Lee is the advice-to-the-lovelorn columnist, San Francisco Union, “Letters to Loretta” Max Charles is the “Inside Wall Street” columnist, San Francisco Union Alexis Hill is the reporter-killer, San Francisco Union</p>
<p>1986-92</p>	<p>MATLOCK: THE EX Abe Forrester is the editor, Baltimore Journal Martin Landers is the city editor, Baltimore Journal Paul McBride is the investigative reporter, Baltimore Journal John Brady is the columnist, Baltimore Journal</p>
<p>1986-92</p>	<p>MATLOCK: THE TABLOID Ross Buckley is the editor, National Informer Van Ness is the publisher, National Informer Chet Zellers is the photographer, National Informer</p>
<p>1985</p>	<p>THE CLAIRVOYANT Perry King is Paul “Mac” McCormack, TV reporter-talk show host, Channel 6 News Werner Armstrong is the executive in charge of Channel 6 News</p>
<p>1985</p>	<p>SCANDAL SHEET Peter Jurasik is Simon McKee, reporter-photographer, Inside World Burt Lancaster is Harold Fallon publisher, Inside World Pamela Reed is Helen Grant, freelance reporter-photographer, Lifestyle magazine; writer-reporter, Inside World Max Wright is Stanley Clark, editor, Lifestyle magazine</p>

CLASS TWENTY-SIX SUMMARY

In today's class, we've seen journalists as active participants in their stories.

In **Perfect**, we've seen another investigative journalist who writes factual articles that hurt the people involved in them. For his troubles, he has wine thrown in his face, he is beaten up, he is thrown into jail for contempt, and he is hated by his lover. It didn't seem to be enough to do an accurate job of reporting. Audiences expected journalists to take responsibility for the trouble they cause after the article is printed.

In **Eddie and the Cruisers**, we've seen a video journalist trying to piece together the life of a famous rock singer and ending up missing the real story.

In **Where the Buffalo Roam**, we've seen the outlaw journalist of the 1960s and 1970s portrayed in a film that exaggerates his real-life adventures. The ethical issues of whether any journalist has the right to lie, cheat and deceive in the pursuit of an honest story are pretty much ignored.

In a TV episode of **Simon & Simon** called "**The Third Eye**," we've seen another form of participatory journalism. This reporter can't write a story unless he becomes the story – showing what it is like to be a ball player or a hair stylist or a private detective. It's participatory journalism taken to a dangerous level.

We've seen journalists go under cover to bring stories back to the public.

In **A Bunny's Tale**, a reporter becomes a Playboy Bunny so she can write about the experience.

In **Her Life as a Man**, a reporter pretends she is a man so she can get a job on a sports magazine. In **I Was a Mail Order Bride**, a reporter pretends to be looking for a husband so she can get the scoop on mail order brides.

And in **Waitress!**, a young freelance writer pretends she is a waitress so she can find out the best way to catch a man.

The key issue of whether deception is ever justified in pursuit of a story is never really taken seriously in these films.

In **Crocodile Dundee**, we've seen a New York female journalist travel to Australia to bring back a husband.

In **The Big Chill**, a reporter from People magazine laments that he wants to do more in life than write stories that are easily read in one visit to the bathroom.

We've seen magazine writers and editors whose personal lives dominate their stories.

In **Lace**, the journalist fails her long-lost daughter in pursuit of creating her own magazine.

In **Anything But Love**, an entire staff of writers and editors spend most of their time trying to figure out who they are and what they want to become when they grow up.

In **Anatomy of an Illness**, a famous magazine editor battles a deadly disease with humor and intelligence.

We've also seen journalists in danger.

In **The Island**, a journalist is forced to become an action hero fighting pirates to save his life and his son's life.

We've seen in **Street Smart**, a magazine writer who violates the cardinal rule of journalism – never make anything up, never fake a story. Although the journalist certainly pays for this monstrous lie, he ends up more of a hero than a villain, cleverly dispatching the true villain of the piece, an African-American pimp. Since he now has a lucrative job as a TV reporter and a woman who has forgiven an indiscretion that resulted in her almost getting killed, **Street Smart** sends mixed images to the audience about the journalist as a hero and the journalist as a villain.

We've seen journalists who turn out to be killers and journalists who turn out to be victims.

In **Call Me**, a reporter battles an obscene phone caller in the most deadly way.

In **The Jagged Edge**, a tough editor-publisher brutally kills his wife and maid and almost escapes justice until he tries to kill the attorney who got him off.

In **A Whisper Kills**, not only are several journalists murdered, but another is also victimized before the killer, a nationally famous advice columnist is shot down.

In a TV episode of **Murder, She Wrote**, called "**Letters to Loretta**," a reporter who steals someone's story and prints it under her byline kills the advice columnist because she is afraid the columnist will expose her.

In a couple of TV episodes of **Matlock**, a columnist kills the editor who threatens to fire him, and a photographer kills a tabloid editor who doesn't appreciate his talents and loyalty.

In **The Clairvoyant**, a small-time TV reporter who wants to be a celebrity will do anything to get an exclusive story – including murder.

And in **Scandal Sheet**, we've seen a vicious tabloid reporter-photographer who will lie, cheat, steal, even get beaten up or beat someone else up to get a story, his almost satanic publisher, and a vulnerable female reporter who finally accepts the publisher's lucrative and flattering offer to work for his newspaper. When the reporter finds herself in a desperate, no-win situation – she hates working for the tabloid but she has a child to support and no other magazine or newspaper will now hire her – she has no choice except to continue working for the tabloid. She is a sympathetic character who is caught in a Catch 22.

PREVIEW: Not the most pleasant group of journalists to hang around with. But in the next class, be prepared to be scared because we'll join a group of journalists who wander into science fiction, fantasy and horror films.

CLASS TWENTY-SEVEN INTRODUCTION

In the 1980s, journalists find themselves in strange worlds filled with fantasy, horror and science fiction. They are bedeviled by ghosts, Muppets, demons, aliens, monsters and mad scientists. But through it all, they try to maintain their integrity as journalists. It isn't easy.

Some are forced to deal with ghosts that inhabit their bodies, knife-wielding lunatics, automated wives, drooling monsters, powerful demons, aliens who kidnap humans, Godzilla, Frankenstein, werewolves and vampires. It is not the easiest time to be a journalist in films. You know something is wrong when the most realistic journalist in the movies turns out to be Kermit the Frog.

Other journalists are thrown into a bizarre future filled with atomic explosions, secret weapons, human robots, attacks from outer space and television sets that are never turned off. By putting broadcast journalists into the near future, filmmakers create two specific images, one negative and one positive. On the one hand, they show how corrupt the media of the 1980s have become and would continue to be in the future. On the other hand, they show how the media are the great hope of humanity in uncovering future evils and even in preventing future crimes against the public.

No matter how critical these films are of the media, there always seems to be greater villains and they turn out to be Big Government and Big Business. While Big Media is just as corrupt, these films show that individual journalists working in and out of the system, can not only be courageous, but also instrumental in saving the city from total ruin. The lone journalist, a hero throughout the history of film and television, is alive and well in the 1980s fighting the good fight against future horrors of unimaginable cunning and terror.

CLASS TWENTY-SEVEN (December 2) : The 1980s – Part Five: Sci-Fi, Fantasy and Horror. Sports Reporters.

Sci-Fi

<p>1982</p>	<p>WRONG IS RIGHT Sean Connery is Patrick Hale, TV correspondent, World Television Network Katharine Ross is Sally Blake, reporter, Globe Syndicate Robert Webber is Harvey, executive, World Television Network</p>
<p>1983</p>	<p>SPECIAL BULLETIN Ed Flanders is John Woodley, anchor, RBS Network News Kathryn Walker is Susan Myles, anchor, RBS Network News Christopher Allport is Steven Levitt, reporter, WPIV-TV News Roxanne Hart is Megan Barclay, correspondent, RBS Network News Other correspondents: Leon Patterson, Liz Richardson, Ellen Stevens, Morton Sanders, Bernard Frost</p>
<p>1981</p>	<p>DEADLINE Barry Newman is Barney Duncan, reporter, International Press Service Trisha Noble is Gillian Boles, reporter, International Press Service Alwyn Kurts is Jack McGinty, director, International Press Service John Ewart is Sam O'Bannion, cameraman, International Press Service Ernie Kramer is a TV newscaster</p>
<p>1983</p>	<p>BLUE THUNDER Mario Machado, newscaster, KBLA-TV News James Murtaugh is Alf Hewitt, reporter, KBLA-TV News</p>
<p>1987</p>	<p>ROBOCOP Mario Machado is Casey Wong, TV news anchor Leeza Gibbons is Jesse Perkins, TV news anchor</p>
<p>1987</p>	<p>MAX HEADROOM Matt Frewer is Edison Carter, telejournalist for Network 23 Max Headroom is a computer-generated character with Carter's 27-year-old memory banks Jeffrey Tambor is Murray, news producer, Network 23 Amanda Pays is Theora Jones, Carter's controller, Network 23 George Coe is Ben Cheviot, chairman of the board, Network 23 Bryce Lynch is the computer genius who created Max Headroom (It is 20 minutes into the Future....)</p>
<p>1983</p>	<p>V Marc Singer is Mike Donovan, TV newsman Evan Kim is Tony, soundman Clete Roberts, real-life newscaster Howard K. Smith, real-life newscaster Kristine Walsh is a TV reporter</p>

Fantasy and Horror

<p>1989</p>	<p>CHANCES ARE Robert Downey Jr. is Alex Finch, aspiring journalist; cub reporter, Washington Post Ryan O’Neal is Philip Train, Pulitzer Prize-winning reporter, Washington Post Henderson Forsythe is Ben Bradlee, real-life editor, Washington Post</p>
<p>1980</p>	<p>REVENGE OF THE STEPFORD WIVES Sharon Gless is Kate Foster, TV reporter, Inside America</p>
<p>1986</p>	<p>PSYCHO III Roberta Maxwell is Tracy Venable, reporter, Coastal Reports</p>
<p>1988</p>	<p>MONSTERS: SIN-SOP Christine Dunford is Laura Daniel, newspaper reporter</p>
<p>1983</p>	<p>AMITYVILLE: THE DEMON Tony Roberts is John Baxter, writer, Reveal magazine Candy Clark is Melanie, photographer, Reveal magazine</p>
<p>1989-90</p>	<p>MOM Mark Thomas Miller is Clay Dwyer, TV reporter</p>
<p>1985</p>	<p>GODZILLA 1985 Raymond Burr is Steve Martin, American correspondent, Japan Ken Tanaka is Goro Maki, reporter, Toto Press</p>
<p>1986</p>	<p>THE FLY Geena Davis is Veronica Quaife, writer-reporter, Particle magazine John Getz is Stathis Bornas, editor, Particle magazine</p>
<p>1985</p>	<p>THE HOWLING Dee Wallace is Karen White, TV reporter-anchor, KDHB-TV, Channel 6 News in Los Angeles Christopher Stone is R. William “Bill” O’Neill, White’s husband and newsman, KDHB-TV, Channel 6 News in Los Angeles Belinda Balaski is Terry Fisher, production assistant, KDHB-TV, Channel 6 News in Los Angeles Dennis Dugan is Chris, news producer, KDHB-TV, Channel 6 News Kevin McCarthy is Fred Francis, general manager, KDHB-TV, Channel 6 Jim McKrell is Lew Landers, anchor, KDHB-TV, Channel 6 News</p>

1981	<p>TRANSYLVANIA 6-5000 Jeff Goldblum is Jack Harrison, reporter, Sensation Ed Begly Jr. is Gil Turner, reporter, Sensation Norman Fell is Mac Turner, editor, Sensation</p>
1981	<p>THE GREAT MUPPET CAPER Kermit the Frog, reporter, Daily Chronicle Fozzie Bear, reporter, Daily Chronicle Great Gonzo, photographer, Daily Chronicle Jack Warden is Mr. Tartanian, editor, Daily Chronicle</p>

Sports Reporters

1984	<p>THE NATURAL Robert Duvall is Max Mercy, syndicated sports columnist, New York Daily Mirror (“Sports Beat”), editorial cartoonist, radio broadcast</p>
1988	<p>EIGHT MEN OUT Studs Terkel is Hugh Fullerton, newspaper sports reporter-writer John Sayles is Ring Lardner, newspaper sports reporter-writer</p>
1985	<p>FEVER PITCH Ryan O’Neal is Taggart, syndicated Pulitzer Prize-winning sports columnist, Los Angeles Herald-Examiner (“Mr. Green”) John Saxon is the sports editor of the Los Angeles Herald-Examiner Hank Greenspan, real-life publisher of the Las Vegas Sun Allan Malamud, real-life sports columnist, Los Angeles Herald-Examiner Gordon Jones, real-life sports columnist, Los Angeles Herald-Examiner</p>
1985	<p>GULAG David Keith is Mickey Almon, TV sportscaster, NBT Sports, Moscow</p>

CLASS TWENTY-SEVEN SUMMARY

It's been quite a class.

We've seen a globe-trotting TV correspondent in **Wrong Is Right** who seems to be an eyewitness to terrorism wherever it is happening. His news director loves him because every time he covers a disaster, the ratings soar. It's another image of a hard-working journalist teamed with the journalist villain of the 1980s – the ratings-hungry news director.

In **Special Bulletin**, we've seen how a fictional story can be told effectively using real TV news methods. The TV audience could see little difference between the actors portraying correspondents and the real correspondents reporting the news on a nightly basis.

In **Deadline**, we see another reporter battling nuclear terrorism, barely defusing the bomb before it blows up an Australian city.

We've seen how real-life newscasters are integrated into fictional situations to give these situations a feeling of reality and authenticity.

In **Blue Thunder**, the hero could not survive if it were not for the media exposing his story. It is his last best hope and the television newscasters come through for him.

In **RoboCop**, the future of television news is sarcastically shown and touches dangerously close to the reality of the present.

We've seen the broadcast journalists of the future looking pretty much like the journalists of the past.

In **Max Headroom**, we've seen familiar news faces in an unfamiliar futuristic setting – the hard-hitting investigative reporter is now called a telejournalist, his loyal and hard-working associate is now called a controller, the playful sidekick is now a computer genius, the tired news editor in hundreds of films involving journalism is now the tireless news producer, the grasping publisher is now the sympathetic chairman of the board, and the cynical observer of everything around him is now transformed into a computer-generated image. It's all 20 minutes into the future, but it seems like 20 minutes into the past.

In **V**, a TV newsman covers revolutions all over the world, so when aliens come to take over Earth, he's ready for them. A female TV reporter convinces herself that becoming the aliens' spokesperson will give her an advantage over other reporters. She dies for her bad judgment.

Other journalists found themselves in romantic fantasies.

In **Chances Are**, an aspiring newspaper reporter's body is taken over by a dead husband who can't rest peacefully until a crooked judge is put behind bars. His confused friend, the experienced journalist, helps get the article and pictures into print.

We've seen reporters mixed up with horror and fantasy movies.

In **Revenge of the Stepford Wives**, a reporter fights an entire town when she discovers its evil secret.

In **Psycho III**, a reporter gets dangerously close to an infamous serial killer and only escapes with her life because she's figured out what the story really is.

In an episode of **Monsters** called "**Reporter Sin-Spin**," a skeptical reporter only becomes a true believer when she sees everything for herself.

In **Amityville: The Demon**, a skeptical journalist finally realizes that demons really do exist.

In **Mom**, a journalist can't believe that his mother has turned into a flesh-eating demon until he witnesses the horror himself.

In **Strange Invaders**, a tabloid journalist sees her paper's fake stories become reality.

In **Godzilla 85**, an American reporter returns to make the action clearer to an American audience.

In **The Fly**, a curious reporter gets more than she bargains for when she makes a deal with a scientist to write about his experiments. The ethical issue of sleeping with a source or sleeping with your editor was pretty much ignored throughout the film.

And in **The Howling**, a TV anchor-reporter turns into a werewolf on camera to convince the public that her story is true.

In **Transylvania 6-5000**, two tabloid journalists take established movie villains and turn them into celebrities.

In **The Great Muppet Caper**, we've seen a frog and a bear doing what cub reporters have done in films since **The Front Page** – trying to get an exclusive story after missing the big one.

We've seen a variety of sports journalists, who aren't much different from their city room counterparts.

In **The Natural**, we've seen a syndicated sports columnist who is an opportunist who will do anything to get an exclusive, including using blackmail and payoffs.

But we've also seen other sportswriters who simply go out and do their job.

In **Eight Men Out**, two sportswriters ferret out corruption in baseball, risking public animosity for simply doing their jobs.

In **Fever Pitch**, a Pulitzer Prize-winning sports reporter becomes a compulsive gambler in his quest to find out what it is like to live on the edge. It shows what happens when a reporter gets so involved in his story that he becomes as corrupt as the people he is writing about.

And in **Gulag**, one innocent TV sportscaster is thrown into a Soviet prison and somehow lives to tell about it. When the sportscaster escapes from prison and runs into the arms of his wife, he becomes the kind of all-American romantic hero usually reserved for Air Force heroes or astronauts.

By putting journalists in perilous positions and throwing them into science fiction, fantasy and horror scenarios, the filmmakers give their products a better sense of reality. If a person who is paid to observe and report the news can be sucked into a bizarre plot, what happens next seems more credible, even possible. Journalists aren't innocent bystanders. They are a skeptical, hard-bitten lot who don't scare easily. So when the monsters or the killers come after them, the audience expects these journalists to only believe what they can verify with their own eyes.

Another reason putting journalists in peril may be popular is that the audience seems amused and even satisfied when members of the media are either scared out of their wits or get their throats slit. It seems to many viewers that rude and pushy people deserve this fate far more than the innocent bystanders the audience represents.

PREVIEW: In our next class meeting, we'll finish our look at the 1980s and you'll see a broadcast journalist who seemed so real that a vice presidential candidate debated with her.

CLASS TWENTY-EIGHT INTRODUCTION

As we wrap up our look at the 1980s, one broadcast journalist stands out as one of the most familiar reporters on television. Her name is Murphy Brown and she is not a real person or a real reporter. But most of America pictures Murphy Brown when they visualize a tough-minded, hard-working female journalist who won't take anything from anyone and who is the kind of realistic feminist most people can accept. And for many, Murphy Brown is as real as Diane Sawyer or Barbara Walters.

The fine line between reality and fiction is obliterated by the **Murphy Brown** TV program. Real journalists are frequent guests and they talk to Murphy Brown, male anchor Jim Dial and the rest of the FYI newsmagazine staff as if they are their equals. Away from the television program, Murphy Brown is treated in the media as if she really exists outside of Candice Bergen's persona. And when Vice President Dan Quayle got into a national debate over single mothers with Murphy Brown, reality and fiction became inseparable.

As you will see from the extensive excerpts from the program's 10-year-run, practically every major broadcast journalist appears on the program – all of the "60 Minutes" correspondents, every major female news reporter and anchor in the business, broadcast veterans Charles Kuralt and Walter Cronkite. And when Murphy and Jim greet them on camera, it is as if they are old and valued friends. Not only real-life journalists treat Murphy as an equal. Politicians from both parties show up on the program to talk with her and about her. If they all accept Murphy as a real-life counterpart, then who is the audience to deny her existence?

Murphy Brown is the image of the broadcast journalist that dominates the late 1980s and most of the 1990s.

CLASS TWENTY-EIGHT (December 7): Murphy Brown And Other Broadcast Journalists. A 1980s Journalist Miscellany.

Broadcast Journalists

<p>1988-98</p>	<p>MURPHY BROWN Candice Bergen is Murphy Brown, reporter-interviewer, FYI newsmagazine, CBS News, Washington, D.C. Grant Shaud is Miles Silverberg, executive producer, FYI newsmagazine Faith Ford is Corky Sherwood, reporter, FYI newsmagazine Joe Regalbuto is Frank Fontana, investigative reporter, FYI newsmagazine Charles Kimbrough is Jim Dial, anchor, FYI newsmagazine Real-life guest-stars: Sally Jesse Raphael, talk-show host, David Letterman, talk-show host Wolf Blitzer (CNN), McLaughlin Report cast, Linda Ellerbee (ABC), Irving R. Levine (NBC), Walter Cronkite (CBS), “60 Minutes” team: Mike Wallace, Steve Kroft, Leslie Stahl, Ed Bradley, Morley Safer ; Charles Kuralt (CBS), Katie Couric (NBC Today), Joan Lunden (ABC), Faith Baldwin (CBS), Paula Zahn, Mary Alice Walker (CNN) Morgan Fairchild is Julia St. Martin, actress hired to play “Kelly Green” newsroom situation comedy about an anchor woman on a live weekly newsmagazine program Lily Tomlin is Kay Carter-Shepley, executive producer, FYI newsmagazine</p>
<p>1989-98</p>	<p>COACH Shelley Fabares is Christine Armstrong, TV newscaster, Channel 6 News, later a TV talk show host John Bennet Perry is Arthur Blackmore, foreign correspondent Spencer Cooley is a local TV news reporter, Channel 6 News Mary Hart, real-life interviewer, Entertainment Tonight</p>
<p>1989-93</p>	<p>QUANTUM LEAP: TEMPTATION EYES, FEBRUARY 1, 1985 Scott Bakula as Dr. Sam Beckett is Dylan Powell, a TV reporter, KSFV-TV Channel 12 News Ross is his cameraman, KSFV-TV, Channel 12 News</p>
<p>1982</p>	<p>THE BEST LITTLE WHOREHOUSE IN TEXAS Dom DeLuise is Melvin P. Thorpe, consumer advocate reporter, “the old watchdog himself,” Channel 4 News, WPTZ-4-TV, Houston Howard K. Smith, real-life newscaster</p>
<p>1981</p>	<p>GAS Susan Anspach is Jane Beardsley, TV reporter, WREQ News Harvey Chao is Lee Kwan, cameraman, WREQ News</p>
<p>1989</p>	<p>WORTH WINNING Mark Harmon is Taylor Worth, weatherman, WWBN, Channel 5 News in Philadelphia</p>

A 1980s Journalist Miscellany

<p>1987</p>	<p>HIGH STAKES David Foley is Bogart Baker, personal assistant to Eric Roberts, WBTB-13 News Eric Roberts, investigative reporter, WBTB-13 News</p>
<p>1986-93</p>	<p>PERFECT STRANGERS Mark Linn-Baker is Larry Appleton, reporter, then editorial writer, Chicago Chronicle Bronson Pinchot is Balki Bartokomous, mail room assistant, then cartoonist, “Dimitri’s World,” then editor, Sunday’s Children Page, Chicago Chronicle Eugene Roche is Harry Burns, city editor, Chicago Chronicle Sam Anderson is Mr. Gorphey, mail room boss, Chicago Chronicle F.J. O’Neill is Mr. Wainright, publisher, Chicago Chronicle</p>
<p>1989</p>	<p>THE EMERALD TEAR Leah Pinsent is Jayne Manley, cub reporter, Daily Post Norris Domingue is Carl Koster, managing editor, Daily Post Ron Lea is Ricky, sports columnist, Daily Post</p>
<p>1987</p>	<p>EIGHT IS ENOUGH: A FAMILY REUNION Dick Van Patten is Tom Bradford, columnist, then managing editor, Sacramento Register (Series based on Tom Braden, Washington columnist) James Karen is Eliot Randolph, publisher, Sacramento Register Sarah Douglas is Leona Stark, executive, Kirschner Newspaper Syndicate</p>

CLASS TWENTY-EIGHT SUMMARY

In today's class, we've seen probably the most famous TV journalist of them all, **Murphy Brown**, a wise-cracking TV newsmagazine reporter who gives up alcohol and smoking when they interfere with her job as a journalist. She is surrounded by another inexperienced anchor who gradually wins her news stripes, an old-fashioned investigative reporter, a serious-minded anchorman and a new image of the journalist – a young news executive who puts the TV newsmagazine together.

We've seen how the line between reality and fiction is blurred when Murphy Brown mingles with real-life TV journalists on a weekly basis, and how that line is obliterated when real-life politicians treat the reporter as if she really existed. (All of the newspaper stories dealing with Vice President Dan Quayle and Murphy Brown only referred in passing to Candice Bergen, the actor who played Murphy Brown.)

We've seen a variety of broadcast journalists in supporting roles.

In **Coach**, his girlfriend and later wife is a local news anchor who also greets various journalists who visit the program, including one reporter who isn't above some blackmail to make the Coach happy.

In **Quantum Leap**, a time traveler turns a TV reporter into a better person and captures a cameraman turned murderer so he and the reporter could scoop the town and get higher ratings.

In **The Best Little Whorehouse in Texas**, a popular TV consumer reporter exposes the house of prostitution and succeeds in closing it up. But the hypocritical journalist isn't a very nice guy and when the sheriff belts him at the end of the film, he gets very little sympathy.

In **Worth Winning**, a handsome weatherman gets his comeuppance as well as the love of his life.

In **Gas**, a female TV reporter becomes a demonic driver almost crashing the station's news van every time she takes it on the road. But she does expose a conspiracy even at the risk of losing her job.

In **High Stakes**, a cub reporter's daydreams come true as he becomes the hero of the day looking as if he just stepped out of a 1930s movie.

We've seen old-fashioned newspapermen dressed up for the 1980s.

In **Perfect Strangers**, a babbling reporter becomes an editorial writer after one misadventure after another.

In **Emerald Tear**, a reporter loses her job, tries to get it back by going after an exclusive, and finds true love instead. When you're married to a millionaire, you don't have to worry about the next assignment.

And in **Eight is Enough**, a columnist promoted to managing editor and his family buy the newspaper he works for. The journalist plans to run the paper without interference from anyone. It is the most romantic dream of every veteran newspaperman come true.

PREVIEW: In the next class, we'll wrap up the semester, summarize the course, talk about the final examination, and look at two films that ushered in the 1990s in grand fashion.

CLASS TWENTY-NINE INTRODUCTION

Two films, both made for cable television, usher in the 1990s with fascinating portraits of the print journalist and the broadcast journalist. They are **Heat Wave**, a provocative and realistic account of the Los Angeles Times' first black reporter who covers the South-Central Los Angeles race riots of 1964, and **The Image**, an equally provocative if slightly less realistic depiction of the pressures and the people behind a popular network newsmagazine.

These two films open a decade known for its unflinching realism and far-fetched stereotypes in depicting print and broadcast journalists on television and in motion pictures. They touch on subjects seldom mentioned before – the prejudice against reporters of color, the problems of broadcast journalists becoming celebrities, the role of major media in covering important stories, and the responsibilities and ethics of both print and broadcast media.

These powerful films are aided by superb performances and scripts. **Heat Wave** stands as one of the few films in history that features an articulate, passionate African-American reporter as the hero. **The Image** is the best depiction of network reporters and producers in action since **Broadcast News**, and it is the best film about television in general since **Network**.

Both films take the viewers into the hard-hitting, deadline-obsessed world of the journalist showing the excitement, the anxiety, the power, and the obligations of the news media as the last decade of the century begins.

CLASS TWENTY-NINE – THE LAST CLASS (December 9): Into The 1990s. Final Discussion And Summary.

1990	HEAT WAVE Blair Underwood is Bob Richardson, messenger, then reporter, Los Angeles Times
1990	THE IMAGE Albert Finney is Jason Cromwell, TV network news correspondent-anchor, “Here and Now” newsmagazine John Mahoney is Irv Mickelson, producer, “Here and Now” newsmagazine Wendie Jo Sperber is Anita Cox, Cromwell’s “Girl Friday” Kathy Baker is Marcia Gailford, director of research, “Here and Now” Swoosie Kurtz is Joanne Winslow-Darvish, executive producer, “Here and Now” newsmagazine Spaulding Gray is Frank Goodrich, network president Brad Pitt (Yes, that Brad Pitt) is Steve Black, freelance cameraman

CLASS TWENTY-NINE SUMMARY

In this final class, we've seen an African-American print journalist trying to break the all-white monopoly in the coverage – or more accurately, the lack of coverage – of people of color. Until the 1970s, people of color were mentioned, if they were mentioned at all, in stories involving crime or celebrities. Unless you were a criminal, a celebrity or a buffoon, you simply were ignored by most of the nation's news media. As we have seen, journalists of color simply didn't exist in the great majority of movies and television programs of the 20th century. Journalists were white, and journalism heroes or scoundrels were white until the last few decades of the century. The major change in the 1980s were that anonymous journalists chasing after actors and public figures were of all colors. Occasional glimpses of the media in action usually included an African-American, and in the 1990s, Asians and Hispanics joined the crowd. But journalists who carried a story were still predominantly white and with rare exceptions continue to be white.

That makes **Heat Wave**, all the more an important film because it shows how difficult it was in the late 1960s for a person of color to even get a job on a major metropolitan newspaper. While African-Americans showed up on television news as sports reporters or weather newscasters, they were still a rarity in newspaper city rooms. The passionate speech the African-American reporter makes to an old-line newspaper editor hits home as a true statement of the news media's abdication of its responsibility to report news involving all members of the community, not just the white segment of the community. Yet even today, finding people of color in the newsrooms of the American newspaper – in real life, on film and in television – is still a difficult task. For the most part, they fill in the background.

We've seen a TV correspondent who becomes a national celebrity and, like his real-life counterparts, can't really change the system. As long as TV news is considered a profit center, business considerations will always come first and news second. Yet the picture of the correspondent and his news producer rings true and **The Image** is filled with many anecdotes and scenes that are taken from real-life newsmagazine journalism. If the emotion-charged ending is more wishful thinking than a real scenario, it does sum up for us everything good about the TV news business and the kind of people we can only hope will populate the TV news of the future.

Both films, however, show how difficult it is to be a conscientious, concerned journalist who cares about informing the public in today's news media, a media concerned more about ratings and readership, about profits and the bottom line, than they are about giving the public the information it has a right and a need to have. One reason phrases such as "the people's right to know," and "the first amendment guarantees freedom of press and speech" are used in many films and TV programs sarcastically and by media scoundrels of the worst kind, is that the public is skeptical of the news media spouting principles while chasing the almighty dollar.

Yet there are basic truths here that must be defended by all of us. If the news media are not left alone to give us all the information accurately and fairly without government or private

interference, then how will we know what is going on in our world and how will we, in a democracy, make informed decisions?

GLOSSARY

Compiled by Jack Leonard, Class of 1998, and Joe Saltzman

ANCHOR: The on-camera person who reads the script for a broadcast news show. Some anchors write their own scripts, but most read only what reporters and other off-camera writers have written.

ANONYMOUS SOURCES: People willing to provide information only on the condition that their names not be used in the story.

ATTRIBUTION: Telling readers or viewers the source of the information.

BANNER/BANNERLINE: Headline across or near the top of all or most of a newspaper page. Usually refers to the Page One headline of the main news section.

BENNETT, JAMES GORDON: Legendary newspaper editor. In 1835, James Gordon Bennett, disillusioned with the state of journalism and deeply in debt, founded the *New York Morning Herald*. His office was a cellar on Wall Street, his equipment a single desk, a second-hand chair and a box of files, and his staff numbered just one: Himself. From this humble beginning, Bennett built one of the most profitable newspapers of his time, one that by 1860 would be the world's largest daily.

The *Herald* first owed its popularity to its coverage of crime, competing in sensationalism with the *New York Sun*, but it soon developed in other areas. Within a few years, it was publishing the best financial section of any standard newspaper. It developed a critical review column and society news, provided readers with the most up-to-date news of events in Europe and was one of the first papers to publish sports news. Until the creation of the *Herald*, newspapers were the mouthpieces of political groups. Bennett was the first to recognize that readers might want to read news rather than views. His first edition of the *Herald* declared: "We shall support no party – be the organ of no faction or coterie. . . If the *Herald* wants the mere expansion which so many journals possess, we shall try to make it up in industry, good taste, brevity, variety, point, piquancy and cheapness."

BIERCE, AMBROSE: 19th century American newspaperman, wit, satirist, and author of sardonic short stories based on themes of death and horror. Following service in the Civil War, Bierce moved to San Francisco to write newspaper articles and short stories. Soon, he had become the literary arbiter of the West Coast. In 1887, he joined the staff of William Randolph Hearst's San Francisco Examiner, for which he wrote the "Prattler" column for nine years before moving to Washington, D.C., where he continued newspaper and magazine writing.

Bierce separated from his wife, lost his two sons, and broke many friendships. As a newspaper columnist, he specialized in critical attacks on amateur poets, clergymen, bores, dishonest politicians, money grabbers, pretenders, and frauds of all sorts. His most well-known books are "In the Midst of Life" (1891), which included some of his finest stories; "Can Such Things Be?" (1893); and "The Devil's Dictionary" (1906), a volume of ironic definitions, which has been often reprinted.

In 1913, tired of American life, he went to Mexico, then in the middle of a revolution led by Pancho Villa. His end is a mystery, but some believe he was probably killed in the siege of Ojinaga in January, 1914.

BLY, NELLIE: In 1886, a young reporter who called herself Nellie Bly feigned insanity to gain entry to New York's insane asylum and exposed the inhuman conditions in the hospital. Bly worked for Joseph Pulitzer's *New York World*.

BULLDOG EDITION: Early edition of a newspaper, usually the first edition of the day.

BYLINE: Name of the reporter who wrote the story, placed above the published article but below the headline. Decades ago, bylines were only given to reporters covering important or unusual stories, or if the writing was particularly good. Today, nearly any story more than four or five paragraphs typically gets a byline.

CHECKBOOK JOURNALISM: Paying for a source to tell his or her story. Critics of checkbook journalism say that it encourages sources to lie, or at least exaggerate, in order to earn money, and that it discourages citizens from coming forward to expose wrongdoing without being paid.

CIRCULATION DEPARTMENT: Responsible for gaining subscribers and ensuring that newspapers arrive at the right places at the right times.

CIRCULATION WARS: Usually refers to the battle for readers in New York at the turn of the century between papers owned by Joseph Pulitzer and those owned by William Randolph Hearst.

CITY EDITION: The edition reserved for selling in the city. Usually the news is selected specifically to meet the needs of people who live in the city. Newspapers often reserve other editions for the suburbs or other parts of the country. For example, the *Los Angeles Times* has a city edition that is sold in Los Angeles, as well as separate editions for Orange County, Ventura County, the San Fernando Valley and Washington, D.C.

CITY EDITOR: The editor who runs the city or metropolitan desk and is in charge of local news coverage and the reporters covering local news.

CLIP: News story clipped from a newspaper, usually cut out for future reference.

COLUMNS:

1. Columns are vertical divisions of a news page. A standard-size newspaper is divided into five to eight columns. Headlines are measured in columns (as well as type size). A three-column spread means that the headline stretches across three columns.
2. Columns are bylined articles of opinion – a sports column, medical column, political column, arts column or social commentary. They are frequently written by an authority on the subject who does not work for the paper, or by a reporter who switches from newswriting to opinion writing becoming a columnist.

COPY: Raw news article written by a reporter before it is edited.

COPY DESK: The desk inside a newsroom where copy editors process copy written by reporters and write headlines and captions as required.

COPY EDITOR: One of two types of editor. The copy editor checks stories to ensure that they follow the newspaper's style, usage, spelling and grammar rules. The copy editor also makes certain that stories are well-organized, factual and not libelous. After editing stories, the copy editor writes headlines, and, if requested, captions for them.

COPY PAPER: The paper on which a story is typed. With the widespread use of computers, copy paper is rarely used anymore. Copy paper is often newsprint trimmed to 8½ by 11 inches. Before the advent of computers, copy paper often came in “books” that contained carbon paper with each page a different color. One page was kept by the reporter, another by the copy desk and the original sent to the composing room to be set in type.

CUB: An untrained reporter who is learning how to collect and write news.

CRONKITE, WALTER: Anchor for the CBS Evening News from April, 1962, to 1981. He was also the first managing editor of the “Evening News,” which gave him considerable say in the selection, timing and arrangement of the day’s news items. During his tenure, the nightly broadcasts expanded from 15 to 30 minutes (the first half-hour show was aired on Sept. 2, 1963, a week ahead of NBC’s first expanded newscast). Cronkite anchored the network’s marathon coverage of President Kennedy’s assassination and funeral in November, 1963, and the coverage of almost all of America’s space missions of the 1960s and 1970s. In 1968 when he returned from Vietnam, his conclusion that Americans had been misled about the course of the conflict and that the United States should negotiate a withdrawal is said to have dramatically changed public opinion about the U.S. position on the Vietnam conflict. During the 1960s and 1970s, Cronkite was considered by many as the most trusted man in America.

DANA, CHARLES: A legendary 19th century newspaper editor. Dana first rose to prominence as an assistant to Horace Greeley on the *New York Tribune* before becoming managing editor in 1849. One of the London correspondents he hired while at the *Tribune* was Karl Marx, whose political and economic writings led to the social system of communism. In the early days of the Civil War, Dana left the *Tribune* and entered government service, before returning to journalism and buying the *New York Sun*, the original penny newspaper and one of the city’s most popular rags. Dana ran the *Sun* from 1869 to 1897 and earned a reputation as one of the most respected editors of the post-Civil War period. He combined style and wit with serious journalism in the *Sun*’s four pages of news every day. Originally a follower of socialism as it emerged around the middle of the century, Dana’s *Sun* grew conservative and anti-union as Dana grew older.

DUMMY EDITION: A mock newspaper or magazine page that has advertisements with specific sizes on it. News stories, features and photographs are laid out around the ads. A dummy page or dummy edition helps newspaper journalists gauge how long an article, or how large a picture, should be.

EDITION: One version of a newspaper. Some papers have one edition per day, some several.

EDITOR: The person in charge of the editorial function of a newspaper, including reports, columns, editorials, photographs. There is also a hierarchy in newspaper and magazine editorship, from editor in chief (considered the editor) through managing editor, city editor, features editor, news editor, and so on.

EDITORIAL: Article of comment or opinion that speaks for the paper. Usually printed on the same page as the paper’s masthead.

EDITORIAL MATERIAL: Everything in the newspaper that is not advertising.

ELECTRONIC/PRINT JOURNALIST: Electronic journalists work for radio, television or Internet news organizations. Print journalists work for newspapers and magazines.

EXECUTIVE PRODUCER: The person who runs a television newsroom. He or she is responsible for story content, coverage, long-range planning and scheduling and countless other decisions. At smaller stations the executive producer may also make assignments, edit reporters' copy and decide the layout of each news show.

EXTRA: Special edition of a newspaper to provide an update on a particularly newsworthy, breaking story.

FILE: To send a story to the newspaper's office, usually by wire or telephone or to put news service stories on the wire (see **WIRE SERVICES**).

FIVE STAR FINAL: Fifth and final edition of a day's newspaper. Each edition would be marked by a number of stars displayed at the top of the newspaper's pages, with the first edition getting one star and the final five. The term is rarely used anymore.

FREELANCE: To produce news stories for a publication when one is not a full-time employee. A reporter who does this is described as a freelancer.

GREELEY, HORACE: Legendary newspaper editor. Between the 1830s and the Civil War, the penny press directed their efforts at attracting readers from the emerging working class by running stories about sex and crime. When Horace Greeley founded the *New York Tribune* in 1841, he declared that the paper would avoid the "immoral and degrading police reports, advertisements and other matters which have been allowed to disgrace the columns of our leading penny papers."

Greeley was soon running some of the material he had condemned, but the hallmark of the *Tribune* was serious discussion of the issues of the day – temperance, politics, farming, labor, education, the horror of debt, women's rights, marriage, the frontier and slavery. Greeley was considered the best newspaper editor of his generation. In 1871, he won the Democratic Party's presidential nomination, but was trounced in the following election by incumbent Ulysses S. Grant. Greeley died a few weeks later.

HEARST, WILLIAM RANDOLPH: A successful California miner turned U.S. senator turned newspaper publisher. Hearst imitated Joseph Pulitzer's financially successful brand of journalism, which emphasized crusades, self-promotion, and sensational crime and sex stories, but failed to incorporate Pulitzer's respect for accuracy and truth. Hearst owned the *New York Morning Journal*, which, around the turn of the century, became locked into a circulation war with Pulitzer's *New York World*. He cut the *Journal's* price to a penny, hired away many of the *World's* top journalists and battled Pulitzer over whose paper could most overdramatize Spanish injustices in Cuba.

This last issue snowballed into a public cry for American intervention in Cuba that in turn led to the Spanish-American War of 1898. A reporter for Hearst described a typical Hearst paper as "a screaming woman running down the street with her throat cut." Hearst had the man fired. Hearst was the real-life subject for Herman Mankiewicz's *roman-a-clef* **Citizen Kane**, directed by and starring Orson Welles.

HOPPER, HEDDA: Along with Louella Parsons, Hedda Hopper was one of the best known journalists in the United States, a powerful Hollywood gossip columnist. At the height of her popularity, she appeared in about 85 big-city newspapers, 3,000 small-town dailies and 2,000 weeklies in addition to a national radio program. More than 75 million people read her every day. She began her column in 1938 and wrote it until her death in 1966. Her legendary feud with Parsons was said to have lasted until the day she died.

HOWEY, WALTER: The scheming city editor Walter Burns of **The Front Page** was modeled after Walter Howey, a real-life city editor of the Chicago Tribune making \$8,000 a year until publisher William Randolph Hearst lured him away to New York with an offer of \$35,000 a year. It was an offer Howey couldn't refuse, so he became editor of the New York Mirror. At one time or another, just about all the Hollywood writers had worked for Walter Howey and/or spent their drinking hours with friends who did. He was the legend: The classic model of the amoral, irresponsible, irrepressible newsman who cares about nothing but scoops and circulation. He had lost an eye (supposedly in actual fighting of circulation wars), and Ben Hecht is quoted as saying you could tell which was the glass eye because it was the warmer one.

HUMAN INTEREST STORY: A feature story that focuses on a subject's uniqueness, appealing to the reader's general interest apart from breaking news.

HUNTLEY, CHET and BRINKLEY, DAVID: During the 1956 political convention, NBC paired the baritone Montanan, Chet Huntley, and the dry, cynically whimsical North Carolinian, David Brinkley, to compete with CBS's number one news anchor team. Four years earlier, CBS's Edward R. Murrow and Walter Cronkite had together dominated network coverage of the convention. But in 1956, Huntley-Brinkley began to convert American viewers to NBC. By 1960, the pair were number one in news ratings. Their final exchange on the air every evening would often be imitated: "Good night, Chet." "Good night, David, and good night for NBC News." CBS News eventually topped NBC again in 1969. A year later, Huntley retired. Brinkley continued working, however, eventually moving over to ABC News before his retirement in 1997.

JAZZ JOURNALISM: Like yellow journalism at the turn of the century, jazz journalism was typified by sensational crime reports and court stories, but the term refers to the period of the 1920s and the rivalry of the three top tabloid papers in New York: The *Daily News*, the *Daily Mirror* and the *Daily Graphic*.

LAYOUT DEPARTMENT: Responsible for designing each day's newspaper, making sure that photographs, stories and ads fit into the space allotted.

LEAD: First paragraph in a news story. Unless the article is a feature, the lead usually summarizes the main facts. In feature stories, it sets a mood or re-creates a scene. Reporters write a new lead if late breaking, important news supplants the initial lead.

LIBEL: The legal offense of publishing or broadcasting a story that damages a person's reputation by holding him or her up to public ridicule, hatred or scorn. The Supreme Court has ruled that to win a libel suit, plaintiffs (those filing the suit) who are public officials or public figures must prove that the controversial material was published or broadcast with "actual malice." This means that plaintiffs must prove that the information was communicated "with knowledge that it was false or with reckless disregard of whether it was false or not." [See PUBLIC OFFICIAL and PUBLIC FIGURE]

LINOTYPE: A typesetting machine that cast type in complete lines rather than in individual characters. It was patented in the United States in 1884 by Ottmar Mergenthaler and made newspaper printing much faster. Linotype has now largely been supplanted by photocomposition, which is accomplished with computers.

MASTHEAD: Formal statement of a newspaper's name, officers, place of publication and other descriptive information. It is usually found on the editorial page.

MISREPRESENTATION: When a reporter deceives people into thinking that he or she is not a journalist. Reporters often misrepresent their identities when they go undercover, but many critics disagree with the technique, arguing that a reporter's job is to educate the public about important issues, not to deceive people. Proponents of undercover reporting counter that misrepresentation is sometimes excusable when there is no other way to get an important story.

MORGUE: Newspaper library, where the old or "dead" issues of the paper are kept. Most morgues now store electronic (or computer-generated) files.

MURROW, EDWARD R.: The most influential and esteemed figure in American broadcast journalism during its formative years. Murrow joined CBS in 1935 and went to London two years later to head the network's European bureau. There, his reliable and dramatic eyewitness reports of the German takeover of Czechoslovakia in 1939 and the Battle of Britain during World War II brought Murrow national fame and marked radio journalism's coming of age. After the war, Murrow returned to America with a weekly newscast, "Hear It Now," which he soon transferred to television as "See It Now." During the anti-Communist hysteria of the early 50s, Murrow produced a now-legendary exposé of the dubious tactics of Sen. Joseph McCarthy, who had gained prominence with flamboyant charges of Communist infiltration of government agencies. In 1961, President John F. Kennedy appointed Murrow director of the U.S. Information Agency. Murrow died in 1965.

NEWS DIRECTOR: The top person in a television newsroom. He or she usually does the kind of jobs that a managing editor does on a newspaper. The news director is responsible for what goes on the air and the hiring and firing of newspeople.

NEWSREEL: Short motion picture accounts of current events introduced in England about 1897 by Frenchman Charles Pathé. Newsreels were shown first in music halls between entertainment acts and later between feature films in motion-picture theaters. Because spot news was expensive to shoot, newsreels covered planned events, such as parades, inaugurations, sports, bathing beauty contests, and events with an impact that outlasted their actual duration, such as floods and fires. "The March of Time" (1935), produced in the United States by Time Inc., combined filmed news with interpretive interviews and dramatizations. The number of newsreels declined markedly with the rising popularity of television news and documentaries. By the late-1950s, the last of the American newsreels, "Fox Movietone News," had gone out of business.

OBITUARY/OBIT: Account of a person's death, followed by a description of their life.

OFF THE RECORD: Information given on the condition that it be confidential and not used.

ON BACKGROUND: An agreement reached by a reporter and source prior to interview that the material can be used as information, but not attributed to the source by name.

ON DEEP BACKGROUND: A similar agreement that the material can be used, but not in direct quotations and not accompanied by attribution.

ON THE RECORD: An agreement reached by a reporter and source prior to interview that the material can be used and the source fully identified.

PARK ROW: Once to American journalism what Fleet Street was to British journalism. In the 1880s it was the residence of the most successful and well-known of New York's newspapers, including Joseph Pulitzer's *World*, Charles Dana's *Sun*, James Gordon Bennett's *Herald*, and two other famous New York papers, the *Tribune* and the *Times*.

PACK JOURNALISM: The coverage of stories by a large number of reporters and photographers. One criticism of pack journalism is that, apart from looking unseemly, it encourages conformity in news reports because journalists talk to one another as they are covering the news. As the number of news organizations covering national events has ballooned along with the advance of news-gathering technology, pack (or "herd") journalism has become a bigger problem, media critics say.

PARSONS, LOUELLA: For more than three decades, she was one of the best known journalists in the United States, a powerful Hollywood gossip columnist. At the height of her popularity, she appeared in about 85 big-city newspapers, 3,000 small-town dailies and 2,000 weeklies in addition to a national radio program. More than 75 million people read her every day. She was virtually unchallenged until 1938 when Hedda Hopper, a character actress fallen on hard times, was hired as a gossip columnist. The feud between the columnists lasted until Hopper's death in 1966.

PRESS AGENT: Nowadays part of the public relations profession, a press agent provided information to reporters about a cause, a company or a person for whom the agent worked.

PRESS PASS/CARD/CREDENTIAL: An identification card that grants a reporter access to places usually off limit to the public.

PUBLIC FIGURE: In libel cases, a person who is judged to have “voluntarily thrust” himself or herself into a public controversy, or a person who has a role of “especial prominence.” In libel cases, a public figure who sues must prove that the controversial material was untrue and published with actual malice or reckless disregard for the truth. [See LIBEL]

PUBLIC OFFICIAL: In libel cases, a government employee who has substantial responsibility for or control over the conduct of governmental affairs. Like a public figure, public officials who sue for libel must prove that the controversial material was untrue and published with actual malice or a reckless disregard for the truth. [See LIBEL]

PULITZER, JOSEPH: American newspaper publisher born in Hungary in 1847 before immigrating to the United States, where he rose to prominence first as a reporter and then as a newspaper owner in St. Louis and New York. His newspapers earned a reputation for crusading in the public interest, exposing crooked politicians, police corruption and wealthy tax-dodgers. But they also became known for sleazy reporting with their sensational stories of sex and violent crime. Pulitzer is best remembered today for his endowment of the Graduate School of Journalism at Columbia University, which awards annual Pulitzer Prizes for excellence in journalism.

PULITZER PRIZE: Annual award for achievement in American journalism, letters, drama and music. Pulitzer Prizes have been awarded by Columbia University since 1917 on recommendation of a Pulitzer Prize Board. For print journalists, the Pulitzer Prize represents their profession’s highest achievement.

RE-PLATE: To reset the lines of type on the printing press and make new plates for another press run. With the advent of photocomposition, replated pages contain new copy, headlines, photos or captions produced by computer, then re-shot for new plates to on the press. Replating is done to add new information or to correct errors.

RETRACTION/CORRECTION: Errors that reach publication are sometimes retracted or corrected if they are serious or someone demands one. Often these appear in a box – such as the “For the Record” section in the Los Angeles Times – or in an article of their own if the mistake was libelous.

REWRITE: The name for the desk where reporters sit typing and rewriting news fed from other reporters out covering a story.

RUTH SNYDER AND THE ELECTRIC CHAIR: In 1927, Ruth Snyder and her lover Judd Gray were tried for the murder of Snyder's husband. When Snyder was found guilty and sentenced to the electric chair, New York's tabloids fell over each other to grab exclusives of the execution. While the *Daily Graphic* ran a scoop interview with Snyder before her death, it was the *Daily News* that made headlines. Pictures of executions were forbidden, but a *News* photographer, Tom Howard, strapped a tiny camera to his ankle and took a picture just after the electric current was turned on. The photo ran on the paper's front page and the day's issue sold out quickly. Howard's stunt is an oft-repeated theme in journalism movies.

SIDEBAR: Story that emphasizes and elaborates on a mainbar as part or parts of a bigger story. A human-interest or color story with anecdotes growing out of a mainbar would add information or perspective to the primary news story. Charts or graphs can be part of sidebar materials.

SLUG: A one- or two-word label on all pages of a story before it's put into print. A slug helps identify the story and before the advent of computers identified missing pages of a story.

SOCIETY EDITOR: The person who organized the section of newspaper decades ago that used to print society gossip and features. Nowadays, society news, if covered, is usually part of a newspaper's Lifestyle section.

SOURCE: Something or someone that provides information for the story. When talked about in movies, it usually refers to a person.

SUB: Information that substitutes for, or replaces old material.

SULLIVAN, ED: The syndicated Broadway columnist whose "Toast of the Town" weekly television program from 1948 to 1971 was the longest running variety show in television history. In 1955, the program was renamed "The Ed Sullivan Show," to capitalize on his growing popularity as the host.

SWAYZE, JOHN CAMERON: NBC anchorman who narrated newsreel clips for his 15-minute show, "Camel News Caravan," which ran from 1949 to 1956. When Swayze's show began, "Camel News Caravan" was one of only two news shows on television, competing with Douglas Edwards on CBS-TV News. These newscasts were primarily "talking heads," offering viewers little in the way of dynamic visuals from across the globe that today's audiences are accustomed to seeing. What little newsreels they used were time-consuming to produce, but provided audiences with their first glimpse of the world. Every night, Swayze called on viewers to "go hopscotching the world for headlines."

-30-: Old newspaper symbol indicating the end of a story. It was preferred to “The End,” or some other such phrase, so that workers in the printing rooms would not mistake the phrase for part of the story and include it at the end.

TELETYPE MACHINE: In 1924, AT&T introduced a printing telegraph system called the Teletype that helped reduce the time news took to travel from one part of the world to another. The unit consisted of a typewriter keyboard and a printer. Each keystroke generated a series of coded electric impulses that were then sent over a transmission line to a receiving system. There the receiver decoded the pulses and printed the message on a paper tape.

WINCHELL, WALTER: New Yorker who promoted the gossip column as the Broadway reporter for tabloid newspapers from the 1930s through the 1950s. Winchell was the king of sensationalism, lacing stories with intimate details about celebrities’ private lives. When he moved his column onto radio, he drew huge audiences, earning the top spot in listener ratings in 1946. He continued on the air with the salacious material that had made his tabloid columns so popular, but he also enlightened Americans about the threat of Nazism and provided Franklin D. Roosevelt with strong support during the 1940 presidential campaign.

WIRE SERVICES: News organizations that transmit stories to subscribers through Teletype machines or computers, often simply referred to as the “wires.” The stories are frequently used as tips, as information to flesh out stories generated by staff reporters and freelancers or as articles printed as written. The most famous wire services are Associated Press (AP), Reuters and United Press International (UPI), formerly known as United Press (UP).

WOODWARD-BERNSTEIN: Bob Woodward and Carl Bernstein were reporters on the Washington Post who broke open the Watergate scandal in 1973 that eventually forced President Richard M. Nixon to resign. Their last names together became synonymous for good investigative reporting and the name was often shortened to Woodstein in newsrooms across the country.

YELLOW JOURNALISM: A term of derision coined for newspapers with an emphasis on sensational stories, usually crime reports, that typified the newspapers owned by Joseph Pulitzer and William Randolph Hearst in New York at the turn of the century. Yellow journalism got its name from a popular cartoon of the era – the Yellow Kid. Driven more by profits than a desire to print high-quality journalism, Hearst and Pulitzer fought over syndication rights for the Yellow Kid.

ZENGER, JOHN PETER: Zenger's name has become synonymous with freedom of the press ever since the landmark trial in 1735, in which he was accused of libeling the governor of New York. Zenger's *New York Weekly Journal* had indeed criticized the governor and his administration. In the 18th century that was enough to warrant a charge of libel. All a trial had to do was establish that the accused was responsible for printing the critical material. During Zenger's trial, however, the publisher's lawyer, Andrew Hamilton, proposed a revolutionary view of libel law – that the controversial statements must be false in order to be libelous. The jury bought the argument, and Zenger was freed. Although the case did not change libel law, it provided proponents of change with a moral and psychological victory. Zenger has now become a hero of American journalism.