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## Journalismus und Presse im Film: Eine Arbeitsbibliographie Zusammengestellt von Hans J. Wulff

Für ergänzende Hinweise danke ich Tom Knieper.

142 S. [davon 16 Taf.] (Studien zur Filmgeschichte. 6.).

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□ Rez. zu UNDER FIRE und EIN JAHR IN DER HÖLLE.

**Badsey, Stephen** (2002) The Depiction of War Reporters in Hollywood Feature Films From the Vietnam War to the Present. In: *Film History* [Australia] 14,3-4, 2002, pp. 243-260.

□ Examines the role of war correspondents in Hollywood films made from the Vietnam War era to 2002. Such films as *The Green Berets* (1968), *Salvador* (1986), and *We Were Soldiers* (2002) portray war reporting as an ambivalent occupation in which noncombatant correspondents are often called on to make a commitment and even take up arms. Correspondents obsessed with "getting the story" are often ridiculed or played as buffoons.

**Barris, Alex** (1976) *Stop the Presses! The Newspaperman in American Films*. South Brunswick/ New York: A.S. Barnes.

□ 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.

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□ Chapter 2: "The Shyster and the City," p. 18-29.

**Beylie, Claude** (1975) Le journalisme à l'écran. In: *Ecran* 35, pp. 38-39.

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**Brooks, Robards** (1990) Newshounds and Sob Sisters. The Journalist Goes to Hollywood. In: Paul Loukides / Linda K. Fuller (eds.): *Beyond the Stars. Stock Characters in American Popular*

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□ Chapter III: Type-casting the Fourth Estate, pp. 33-65. Chapter IV: News Gatherers in Films, pp. 66-127.

**Detman, Linda A.** (1993) Negotiating the Woman of Broadcast News. In: *Studies in Symbolic Interaction* 15, 1993, pp. 3-14.

□ In a study in how cultural texts represent women to themselves & society, the film *Broadcast News* (1987) is examined from a feminist perspective. C. Gledhill's (1989) concept of negotiation, which analyzes the struggle between competing frames of reference (text vs consumer) to derive meaning from cultural commodities, is employed to study the film's ideological message that white professional women must make a choice between a career or a personal life, & choosing a career makes them less a woman in the traditional sense. However, the film also offers moments that contradict this dominant ideology.

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**Dooley, Roger** (1979) *From Scarface to Scarlett. American Films in the 1930s*. New York/London: Harcourt Brace Jovanovich, xxiv, 648 pp.

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□ Scholars have called for cultural analyses of the press that are more attuned to journalists' self-image as disciples of facts and truth while also critically examining the contradictions within that self-image. Popular representations of journalism such as motion pictures are one fruitful site of inquiry. This article studies American movies' depictions of 'bad journalists', characters who in many ways contradict the image of upstanding professionalism that the press tries to promote. Although real-life journalists over the years have often objected to such portrayals, 'bad journalist' characters still have helped shore up the press's preferred self-image, either by seeing through lies and pretense to the truth or by paying the price for not telling the truth.

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 □ Filmography of *Torchy Blane* series, pp. 165-170, Supplemental filmography, pp. 171-178.
- Includes bibliographical references, pp. 179-186.
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 □ Contents: Responsible Journalistic Inquiry: The Paper (pp. 9ff). – Fabrication in Journalism: *Shattered Glass* (pp. 19ff). – Political Manipulation of the Media: *Wag the Dog* (pp. 35ff). – What Is Good Work? *Absence of Malice* (pp. 49ff). – Deception and Undercover Journalism: *Mr. Deeds Goes to Town* and *Mr. Deeds* (pp. 59ff). – Covering Sports: *The Pride of the Yankees* (pp. 73ff). – When Journalists Are First Responders: *Die Hard* and *Die Hard 2* (pp. 81ff). – Style over Substance: *Broadcast News* (pp. 97ff). – Ethics in Black and White: *Good Night, and Good Luck* (pp. 109ff). – Crime Reporting: *Veronica Guerin* (pp. 125ff). – The Utopian Nature of Journalistic Truth: *The Year of Living Dangerously* (pp. 137ff). – Journalism and the Victims of War: *Welcome to Sarajevo* (pp. 149ff). – Afterword: Left Hanging.
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K. Fuller. Bowling Green, Ohio: Bowling Green University Popular Press, pp. 65-76.

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□ Television portrayals of journalists.

**Hanson, Christopher** (1996) Where have all the heroes gone? [Journalists are no longer portrayed as heroes.] In: *Columbia Journalism Review* 34, 6, S. 45-49.

□ Hollywood is no longer depicting reporters as heroes, which is a reflection of the current mood toward journalists. In 1976, *All the President's Men* glamorized the press, but Oliver Stone's 1996 *Nixon* hardly mentions Woodward and Bernstein. In 1994, the movie *Quiz Show* did not mention the key role newspaper reporters played in uncovering the game show scandals of 1958. The journalist as a rogue is much more popular in the movies of the '90s.

**Harnischmacher, Michael** (2001) *Im Spiegel der Leinwand oder Wie geht der Journalismus mit seiner Darstellung im Film um?* Magisterarbeit Hochschule für Musik und Theater Hannover, Institut für Journalistik und Kommunikationsforschung.

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□ V.a. über Peter Weirs *The Year of Living Dangerously*.

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□ Several movies that include journalists among their major characters have appeared in 1994. *I Love Trouble* and *The Paper* portray journalists in a positive light, but *Natural Born Killers* portrays the media, in general, as sensationalist. The portrayals of journalists and journalism in several other movies are discussed, and soon-to-be-released movies with journalistic characters or themes are listed.

**Martin, J.B.** (1985) *Ben Hecht: Hollywood Screenwriter*. Ann Arbor, MI: UMI Research Press 1985, 240 pp. (Studies in Cinema. 27.).

□ Teilw. zugl.: Indiana University, Diss., 1978.

**Ness, Richard** (1997) *From Headline Hunter to Superman: A Journalism Filmography*. Lanham, Md.: Scarecrow Press, xi, 789, (7) pp.

□ Catalogues 2.100 feature films dealing with journalism.

□ Rez. (Ray Browne) in: *Journal of Popular Culture* 33,3, 1999, p. 150.

**Pannen, Stefan** (1993) Die Darstellung des Journalisten in der Literatur der DDR. In: *Medium* 23, 2, pp. 47-50.

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 □ Portrayal of reporters by television and film, includes filmography of best films about journalism.

**Ryan, Joal** (1996) Lou Grant made me do it. In: *American Journalism Review* 18,9, Nov. 1996, pp. 13ff.  
 □ Sympathetic portrayals of journalists in motion pictures, such as *All the President's Men*, and on television series, such as *Lou Grant*, often inspire budding reporters to seek careers in journalism. Although Hollywood's depictions of the profession may not be realistic, they do not necessarily lead to disillusionment later on. Three journalists describe the way such portrayals influenced their career choices and how they have successfully adapted their glamorous expectations to the real world of journalism.

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□ Auch: Annenberg: Norman Lear Center at University of Southern California Annenberg 2002.

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 □ On the enduring influence of the stereotyped reporter in the three versions of 'The front page'.

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80er und 90er Jahre. In: *Kinoschriften* 4, 1996, pp. 73-86.

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□ Analysis of how journalists are portrayed in motion pictures

**Weischenberg, Siegfried** (1006) Journalismus in Romanen und Filmen: Die große Fiktion. In:

*Journalist: Das deutsche Medienmagazin*, 7, Juli 1996, pp. 10-18.

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