

# Tokyo Vice An American Reporter On The Police Beat In Japan Jake Adelstein

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It will not waste your time. acknowledge me, the e-book will enormously look you additional matter to read. Just invest little epoch to admission this on-line declaration **Tokyo Vice An American Reporter On The Police Beat In Japan Jake Adelstein** as skillfully as evaluation them wherever you are now.

**Tokyo Vice** Oct 27 2022 A riveting true-life tale of newspaper noir and Japanese organized crime from an American investigative journalist who "pulls the curtain back on ... [an] element of Japanese society that few Westerners ever see" (San Francisco Examiner). Now a Max Original Series on HBO Max Jake Adelstein is the only American journalist ever to have been admitted to the insular Tokyo Metropolitan Police Press Club, where for twelve years he covered the dark side of Japan: extortion, murder, human trafficking,

fiscal corruption, and of course, the yakuza. But when his final scoop exposed a scandal that reverberated all the way from the neon soaked streets of Tokyo to the polished Halls of the FBI and resulted in a death threat for him and his family, Adelstein decided to step down. Then, he fought back. In Tokyo Vice he delivers an unprecedented look at Japanese culture and searing memoir about his rise from cub reporter to seasoned journalist with a price on his head. [Our America](#) Oct 23 2019 **Last Call at the Hotel Imperial: The Reporters Who Took on a World at War**

Dec 25 2019 'Effervescent' NEW YORKER 'A fresh, fast-paced history ... Riveting' MAYA JASANOFF **Citizen Reporters** Jan 26 2020 A fascinating history of the rise and fall of influential Gilded Age magazine McClure's and the two unlikely outsiders at its helm—as well as a timely, full-throated defense of investigative journalism in America The president of the United States made headlines around the world when he publicly attacked the press, denouncing reporters who threatened his reputation as “muckrakers” and “forces for evil.” The year

was 1906, the president was Theodore Roosevelt—and the publication that provoked his fury was McClure’s magazine. One of the most influential magazines in American history, McClure’s drew over 400,000 readers and published the groundbreaking stories that defined the Gilded Age, including the investigation of Standard Oil that toppled the Rockefeller monopoly. Driving this revolutionary publication were two improbable newcomers united by single-minded ambition. S. S. McClure was an Irish immigrant, who, despite bouts of mania, overthrew his impoverished upbringing and bent the New York media world to his will. His steady hand and star reporter was Ida Tarbell, a woman who defied gender expectations and became a notoriously fearless journalist. The scrappy, bold McClure’s group—Tarbell, McClure, and their reporters Ray Stannard Baker and Lincoln Steffens—cemented investigative journalism’s crucial role in democracy. From reporting on labor unrest and lynching, to their exposés of municipal corruption, their reporting brought their readers face to face with a nation mired in dysfunction. They also introduced Americans to the voices of Willa Cather, Arthur Conan Doyle, Robert Louis Stevenson, Joseph Conrad, and many others. Tracing McClure’s from its meteoric rise to its spectacularly swift and dramatic combustion, *Citizen Reporters* is a thrillingly told, deeply researched biography of a

powerhouse magazine that forever changed American life. It’s also a timely case study that demonstrates the crucial importance of journalists who are unafraid to speak truth to power. *Dateline Mongolia* Apr 21 2022 Michael Kohn, editor of the *Mongol Messenger*, is one steppe ahead of the journalistic posse in this epic Western set in the Far East. Kohn's book is an irresistible account of a nation where falcon poachers, cattle rustlers, exiled Buddhist leaders, death-defying child jockeys and political assassins vie for page one. The turf war between lamas, shamans, Mormon elders and ministers provides the spiritual backdrop in this nation recently liberated from Soviet orthodoxy. From the reincarnated Bogd Khaan and his press spokesman to vodka-fueled racing entrepreneurs and political leaders unclear on the concept of freedom of the press, Kohn explores one of Asia's most fascinating, mysterious and misunderstood lands. [Notes on a Foreign Country](#) Mar 28 2020 'Deeply honest and brave . . . A sincere and intelligent act of self-questioning . . . Hansen is doing something both rare and necessary' - Hisham Matar, *New York Times* In the wake of the 9/11 attacks and the invasion of Iraq, Suzy Hansen was enjoying success as a journalist for a *New York* newspaper. Increasingly, though, the disconnect between the chaos of world events and the response at home took on pressing urgency for her. Seeking to understand

the Muslim world that had been reduced to scaremongering headlines, she moved to Istanbul. Hansen arrived in Istanbul with romantic ideas about a city perched between East and West, and a naïve sense of the Islamic world beyond. Over the course of years of living in Turkey and traveling in Greece, Egypt, Afghanistan, and Iran, she learned a great deal about these countries and their cultures. But the most unsettling surprise would be what she learned about her own country - and herself, an American abroad in the era of American decline. Blending memoir, journalism, and history, *Notes on a Foreign Country* is a moving reflection on America's place in the world. It is a powerful journey of self-discovery and revelation - a profound reckoning with what it means to be American in a moment of national and global turmoil.

**The American Journalist in the 1990s** May 22 2022 Who are U.S. journalists? What are their backgrounds and educational experiences? Why did they choose journalism as an occupation? What do they think about their work? What are their professional and ethical values? What kinds of work do they consider their best? Do men differ from women on these questions? Do ethnic and racial minorities differ from the majority? Do journalists working for different print and broadcast news media differ? This book uses findings from the most comprehensive and representative study ever done

of the demographic and educational backgrounds, working conditions, and professional and ethical values of 1,410 U.S. print and broadcast journalists working in the 1990s to answer these questions, including separate analyses for women and minority news people. It also compares many of these findings with those from the major studies of the early 1970s and 1980s. As such, it should be the standard reference on U.S. journalists for years to come. In addition, this study goes beyond the previous two in adding more open-ended questions to explain and enrich quantitative findings, in the belief that the numbers by themselves are not enough to provide explanations for the patterns that emerge. This book includes more of the journalists' own words to fill this gap, as well as an analysis of samples of their self-selected best work.

**Reporter** Aug 01 2020

"Reporter is just wonderful. Truly a great life, and what shines out of the book, amid the low cunning and tireless legwork, is Hersh's warmth and humanity. This book is essential reading for every journalist and aspiring journalist the world over."

—John le Carré From the Pulitzer Prize-winning, best-selling author and preeminent investigative journalist of our time—a heartfelt, hugely revealing memoir of a decades-long career breaking some of the most impactful stories of the last half-century, from Washington to Vietnam to the Middle East. Seymour Hersh's

fearless reporting has earned him fame, front-page bylines in virtually every major newspaper in the free world, honors galore, and no small amount of controversy. Now in this memoir he describes what drove him and how he worked as an independent outsider, even at the nation's most prestigious publications. He tells the stories behind the stories—riveting in their own right—as he chases leads, cultivates sources, and grapples with the weight of what he uncovers, daring to challenge official narratives handed down from the powers that be. In telling these stories, Hersh divulges previously unreported information about some of his biggest scoops, including the My Lai massacre and the horrors at Abu Ghraib. There are also illuminating recollections of some of the giants of American politics and journalism: Ben Bradlee, A. M. Rosenthal, David Remnick, and Henry Kissinger among them. This is essential reading on the power of the printed word at a time when good journalism is under fire as never before.

**The Reporters** May 30 2020

**Free the Press** Sep 21 2019

Blending his experiences as a veteran reporter with analysis of the erosion of trust between the press and the government during the past 40 years, in *Free the Press*, renowned journalist Brian J. Karem gives readers a unique perspective on the challenges facing journalism while asking the question, "How did we get here?" And perhaps more importantly, "How do we fix it?". Since the Vietnam War,

each and every president has overseen the withering of relations between the Executive Branch and the so-called Fourth Estate. Politicians are not solely to blame, however. Corporate media has us following the news of the day for clicks and views rather than pursuing long term stories of impact. Reporters have ceased to frame the narrative and failed to co-opt social media contributions until it was too late. Placed alongside a firsthand view of Karem's own experience as a reporter and manager in television, print, and the online media industry, where he witnessed buyouts and the end of locally owned and operated newspapers; a behind-the-scenes look at his work as a member of the White House Press Corps; and his advocacy to protect the journalistic pillar of anonymity, readers will come away with a deeper understanding of journalism, and what happened to it, at the national and local level. Karem concludes with a three-step plan to save the free press, as well as a comprehensive method to reporting for reporters to regain level footing and work toward repairing the damage done to one of the most important and sacred institutional relationships of our country. [American Printer and Lithographer](#) Jun 18 2019 **Crashing the Party** Jun 23 2022 It's 1983. Scott Savitt, one of the first American exchange students in Beijing, picks up his guitar and begins strumming Blackbird. He's soon surrounded by Chinese

students who know every word to every Beatles song he plays. Scott stays on in Beijing, working as a reporter for Asiaweek Magazine. The city's first nightclubs open; rock 'n' roll promises democracy. Promoted to foreign correspondent for the Los Angeles Times then United Press International, Scott finds himself drawn into China's political heart. Later, at 25 years old, Scott is the youngest accredited foreign correspondent in China with an intimate knowledge of Beijing's backstreets. But as the seven week occupation of Tiananmen Square ends in bloodshed on June 4, 1989, his greatest asset is his flame-red 500 cc. Honda motorcycle—giving Scott the freedom to witness first-hand what the Chinese government still denies ever took place. After Tiananmen, Scott founds the first independent English language newspaper in China, Beijing Scene. He knows that it's only a matter of time before the authorities move in, and sure enough, in 2000 he's arrested, flung into solitary confinement and, after a month in jail, deported. Scott Savitt's memoir turns this complex political-historical subject into an extraordinary adventure story.

[The Key Reporter](#) Apr 09 2021

**The Professional Journalist**  
Aug 21 2019

**International Trade Reporter's U.S. Export Weekly**  
May 10 2021

*The American Journalist in the Digital Age* Sep 14 2021 More than a decade has passed since the last comprehensive survey of U.S. journalists was carried

out in 2002 by scholars at Indiana University--and the news and the journalists who produce it have undergone dramatic changes and challenges. The American Journalist in the Digital Age is based on interviews with a national probability sample of nearly 1,100 U.S. journalists in the fall of 2013 to document the tremendous changes that have occurred in U.S. journalism in the past decade, many of them due to the rise of new communication technologies and social media. This survey of journalists updates the findings from previous studies and asks new questions about the impact of new technologies and social media in the newsroom, and it includes more nontraditional online journalists than the previous studies.

**Treason** Feb 07 2021 A high-level Russian spy secretly working for the CIA is betrayed and arrested in Moscow. In Washington, counterintelligence agents search for a traitor in the upper reaches of the CIA. In the middle of it all is an American reporter whose chance encounter leads to the discovery of a double agent in the very heart of the American intelligence community. *Treason* is award-winning reporter Bill Powell's dramatic account of how he became involved in one of the highest-profile U.S. mole hunts of recent decades. Vyacheslav Baranov had just been released from a prison camp in Siberia when he walked into Newsweek bureau chief Bill Powell's office in Moscow in

the summer of 1998. A former colonel in the GRU, the Soviet Union's once-feared military intelligence agency, Baranov had also been one of the highest-ranking spies on the CIA's payroll when he was arrested six years earlier. Baranov was convinced he had been betrayed, and the question that obsessed him -- and that would thrust Powell into the spying game -- was, by whom? Treason begins on the day Baranov walked into Powell's office, unannounced, saying he had a story Powell would find interesting. Powell was skeptical of Baranov's tale of spying for the CIA and being mishandled by the agency, but he was intrigued and agreed to see Baranov again. Over the course of several weeks, then months, as it became clear to him that Baranov was credible, Powell realized that he might have an extraordinary news story. Little did he know that his meetings with Baranov would put him in the middle of a top-secret mole hunt. The CIA had assumed that Baranov was one of more than a dozen Soviet double agents who had been betrayed by Aldrich Ames, a former counterintelligence officer in the agency's directorate of operations, who himself had been arrested by the FBI for spying for Moscow. Baranov had another theory about who had betrayed him, and through Powell -- his only means of communicating with the U.S. government -- he managed to pass crucial information to the FBI that convinced its mole hunters that he was right. A story of intrigue and furtive meetings with

secret agents in Moscow, New York, Crete, Moldova, and Bangladesh, *Treason* recounts how Baranov was first recruited to spy for the GRU, and then by the CIA to spy for the United States. It describes the murky and dangerous world of spies and counterspies -- a world in which it is never clear whom you can trust -- as well as the lonely life of a double agent. It is also an eye-opening account of how the United States handles -- and sometimes mishandles -- its double agents. And it is a vivid firsthand account of what can happen when the worlds of journalism and espionage collide.

**Making Journalists** Oct 03 2020 At a time when the media's relation to power is at the forefront of political discussion, this book considers how journalists can affect public discourse on politics, economy and society at large. From well-known and respected authors providing all new material, *Making Journalists* considers journalism education, training, practice and professionalism across a wide range of countries, including Saudi Arabia, Africa, India, USA and the UK. The book offers insights into: what journalism is how education makes the journalist and, therefore, the news models of journalism taught and practised across the globe the ethical implications of the process. When news reporting can lead to decisions on whether or not to go to war, everything can be affected by journalists and their mediation of the world. This

text brings these present issues together in one invaluable resource for all students of journalism, politics and media studies.

*Cold War Correspondents* Dec 17 2021 Taken together, these sources illuminate a rich history of private and professional lives at the heart of the superpower conflict.

**Ted Poston** Mar 20 2022 Offers a look at the life and career of the first African American reporter to work at a mainstream daily newspaper [The American Journalist in the 21st Century](#) Aug 25 2022 An authoritative and detailed illustration of the state of journalistic practice in the United States today, *The American Journalist in the 21st Century* sheds light on the demographic and educational backgrounds, working conditions, and professional and ethical values of print, broadcast, and Internet journalists at the beginning of the 21st century. Providing results from telephone surveys of nearly 1,500 U.S. journalists working in a variety of media outlets, this volume updates the findings published in the earlier report, *The American Journalist in the 1990s*, and reflects the continued evolution of journalistic practice and professionalism. The scope of material included here is extensive and inclusive, representing numerous facets of journalistic practice and professionalism, and featuring separate analyses for women, minority, and online journalists. Many findings are set in context and compared with previous major studies of U.S.

journalists conducted in the 1970s, 80s, and 90s. Serving as a detailed snapshot of current journalistic practice, *The American Journalist in the 21st Century* offers an intriguing and enlightening profile of professional journalists today, and it will be of great interest and value to working journalists, journalism educators, media managers, journalism students, and others seeking insights into the current state of the journalism profession.

*Assignment Russia* Oct 15 2021 A personal journey through some of the darkest moments of the cold war and the early days of television news Marvin Kalb, the award-winning journalist who has written extensively about the world he reported on during his long career, now turns his eye on the young man who became that journalist. Chosen by legendary broadcaster Edward R. Murrow to become one of what came to be known as the Murrow Boys, Kalb in this newest volume of his memoirs takes readers back to his first days as a journalist, and what also were the first days of broadcast news. Kalb captures the excitement of being present at the creation of a whole new way of bringing news immediately to the public. And what news. Cold War tensions were high between Eisenhower's America and Khrushchev's Soviet Union. Kalb is at the center, occupying a unique spot as a student of Russia tasked with explaining Moscow to Washington and the American public. He joins a cast of legendary figures along

the way, from Murrow himself to Eric Severeid, Howard K. Smith, Richard Hottelet, Charles Kuralt, and Daniel Schorr among many others. He finds himself assigned as Moscow correspondent of CBS News just as the U2 incident—the downing of a US spy plane over Russian territory—is unfolding. As readers of his first volume, *The Year I Was Peter the Great*, will recall, being the right person, in the right place, at the right time found Kalb face to face with Khrushchev. Assignment Russia sees Kalb once again an eyewitness to history—and a writer and analyst who has helped shape the first draft of that history.

**In Extremis** Dec 05 2020 The gripping life story of the great war correspondent Marie Colvin told by one of her closest friends **SHORTLISTED FOR THE COSTA BIOGRAPHY AWARD WINNER OF THE JAMES TAIT BLACK AWARD** Marie Colvin was glamorous, hard-drinking, braver than the boys, with a troubled and racketsy personal life. She reported from the most dangerous places in the world and her anecdotes about encounters with figures like Colonel Gaddafi and Yasser Arafat were incomparable. She was much admired, and as famous for her wild parties as for the extraordinary lengths to which she went to tell the story. Fellow foreign correspondent Lindsey Hilsum draws on unpublished diaries and interviews with friends, family and colleagues to produce a story of one of the most daring and inspirational

women of our times. A Sunday Times Book of the Year 'A stunningly good biography' **WILLIAM BOYD**

**AMER BERSERK** Aug 13 2021 Reporter Bill Morris has collected his memories - along with explorations into the slippery nature of memory - in a non-fiction book he's called *American Berserk: A Cub Reporter, a Small-Town Daily, the Schizo '70s*.

The Racket Jan 18 2022 'Kennard reports with devastating precision.' Naomi Klein While working at the Financial Times, investigative journalist Matt Kennard uncovered a scam - a deception and rip-off of immense proportions. From slanging matches with Henry Kissinger to afternoon coffees with the man who captured Che Guevara, Kennard's unbridled access over four years to the crème de la crème of the global elite left him with only one conclusion: the world as we know it is run by a squad of cigar-smoking men with big guns, big cash and a reach much too close to home. But, through encounters with high-profile opponents of the racket, such as Thom Yorke, Damon Albarn, Gael García Bernal and others, Kennard shows that human decency remains. Now it's time for the world's citizens to also uncover the racket.

*Do the Media Govern?* Mar 08 2021 Does the Media Govern? combines the best social science research on political communication with the expertise of some of America's leading journalists and political consultants

**American Journalists in the**

**Great War** Nov 16 2021 When war erupted in Europe in 1914, American journalists hurried across the Atlantic ready to cover it the same way they had covered so many other wars. However, very little about this war was like any other. Its scale, brutality, and duration forced journalists to write their own rules for reporting and keeping the American public informed. *American Journalists in the Great War* tells the dramatic stories of the journalists who covered World War I for the American public. Chris Dubbs draws on personal accounts from contemporary newspaper and magazine articles and books to convey the experiences of the journalists of World War I, from the western front to the Balkans to the Paris Peace Conference. Their accounts reveal the challenges of finding the war news, transmitting a story, and getting it past the censors. Over the course of the war, reporters found that getting their scoop increasingly meant breaking the rules or redefining the very meaning of war news. Dubbs shares the courageous, harrowing, and sometimes humorous stories of the American reporters who risked their lives in war zones to record their experiences and send the news to the people back home.

**Lincoln Steffens** Nov 04 2020 The acclaimed Pulitzer Prize winning biographer of Mark Twain and Walt Whitman brings alive the life and world of Lincoln Steffens, the original Muckraker and father of American investigative journalism. Early 20th century

America was a nation in the throes of becoming a great industrial power, a land dominated by big business and beset by social struggle and political corruption. It was the era of Sinclair Lewis, Emma Goldman, William Randolph Hearst, and John Reed. It was a time of union busting, anarchism, and Tammany Hall. Lincoln Steffens—eternally curious, a worldwide celebrity, and a man of magnetic charm—was a towering figure at the center of this world. He was friends with everyone from Teddy Roosevelt and Woodrow Wilson to Ernest Hemingway and James Joyce. As an editor at McClure's magazine—along with Ida Tarbell he was one of the original muckrakers—he published articles that exposed the political and social corruption of the time. His book, *Shame of the Cities*, took on the corruption of local politics and his coverage of bad business practices on Wall Street helped lead to the creation of the Federal Reserve. Lincoln Steffens was truly a man of his season, and his life reflects his times: impetuous, vital, creative, striving. In telling the story of this outsized American figure, Justin Kaplan also tells the riveting tale of turn-of-the-century America.

### **The American Journalist in the Digital Age** Sep 26 2022

More than a decade has passed since the last comprehensive survey of U.S. journalists was carried out in 2002 by scholars at Indiana University--and the news and the journalists who produce it have undergone dramatic changes and

challenges. *The American Journalist in the Digital Age* is based on interviews with a national probability sample of nearly 1,100 U.S. journalists in the fall of 2013 to document the tremendous changes that have occurred in U.S. journalism in the past decade, many of them due to the rise of new communication technologies and social media. This survey of journalists updates the findings from previous studies and asks new questions about the impact of new technologies and social media in the newsroom, and it includes more nontraditional online journalists than the previous studies.

### **The Making of a Journalist**

Apr 28 2020 The author recounts his career as a reporter covering Texas politics, the Allied invasion of Europe, the U.S. Senate, Africa, and Latin America

### **Reporters on the Battlefield**

Nov 23 2019 Focusing on the embedded press system deployed during Operation Iraqi Freedom, this book attempts to answer the following questions: How effective was the embedded press system in meeting the needs of the three main constituencies--the press, the military, and the citizens of the United States? What policy history led to the innovation of an embedded press system? Where are press-military relations likely to go in the future?

### **Trailblazer** Jul 12 2021

Dorothy Butler Gilliam, whose 50-year-career as a journalist put her in the forefront of the fight for social justice, offers a

comprehensive view of racial relations and the media in the U.S. Most civil rights victories are achieved behind the scenes, and this riveting, beautifully written memoir by a "black first" looks back with searing insight on the decades of struggle, friendship, courage, humor and savvy that secured what seems commonplace today--people of color working in mainstream media. Told with a pioneering newspaper writer's charm and skill, Gilliam's full, fascinating life weaves her personal and professional experiences and media history into an engrossing tapestry. When we read about the death of her father and other formative events of her life, we glimpse the crippling impact of the segregated South before the civil rights movement when slavery's legacy still felt astonishingly close. We root for her as a wife, mother, and ambitious professional as she seizes once-in-a-lifetime opportunities never meant for a "dark-skinned woman" and builds a distinguished career. We gain a comprehensive view of how the media, especially newspapers, affected the movement for equal rights in this country. And in this humble, moving memoir, we see how an innovative and respected journalist and working mother helped provide opportunities for others. With the distinct voice of one who has worked for and witnessed immense progress and overcome heart-wrenching setbacks, this book covers a wide swath of media history -- from the era of game-changing

Negro newspapers like the Chicago Defender to the civil rights movement, feminism, and our current imperfect diversity. This timely memoir, which reflects the tradition of boot-strapping African American storytelling from the South, is a smart, contemporary consideration of the media.

**IAPA News** Feb 25 2020  
*Sensational* Jul 20 2019 "A gripping, flawlessly researched, and overdue portrait of America's trailblazing female journalists. Kim Todd has restored these long-forgotten mavericks to their rightful place in American history." — Abbott Kahler, author (as Karen Abbott) of *The Ghosts of Eden Park and Liar, Temptress, Soldier, Spy* A vivid social history that brings to light the "girl stunt reporters" of the Gilded Age who went undercover to expose corruption and abuse in America, and redefined what it meant to be a woman and a journalist—pioneers whose influence continues to be felt today. In the waning years of the nineteenth century, women journalists across the United States risked reputation and their own safety to expose the hazardous conditions under which many Americans lived and worked. In various disguises, they stole into sewing factories to report on child labor, fainted in the streets to test public hospital treatment, posed as lobbyists to reveal corrupt politicians. Inventive writers whose in-depth narratives made headlines for weeks at a stretch, these "girl stunt

reporters" changed laws, helped launch a labor movement, championed women's rights, and redefined journalism for the modern age. The 1880s and 1890s witnessed a revolution in journalism as publisher titans like Hearst and Pulitzer used weapons of innovation and scandal to battle it out for market share. As they sought new ways to draw readers in, they found their answer in young women flooding into cities to seek their fortunes. When Nellie Bly went undercover into Blackwell's Insane Asylum for Women and emerged with a scathing indictment of what she found there, the resulting sensation created opportunity for a whole new wave of writers. In a time of few jobs and few rights for women, here was a path to lives of excitement and meaning. After only a decade of headlines and fame, though, these trailblazers faced a vicious public backlash. Accused of practicing "yellow journalism," their popularity waned until "stunt reporter" became a badge of shame. But their influence on the field of journalism would arc across a century, from the Progressive Era "muckraking" of the 1900s to the personal "New Journalism" of the 1960s and '70s, to the "immersion journalism" and "creative nonfiction" of today. Bold and unconventional, these writers changed how people would tell stories forever.

**The Elements of Journalism**  
Feb 19 2022 In July 1997, twenty-five of America's most influential journalists sat down

to try and discover what had happened to their profession in the years between Watergate and Whitewater. What they knew was that the public no longer trusted the press as it once had. They were keenly aware of the pressures that advertisers and new technologies were putting on newsrooms around the country. But, more than anything, they were aware that readers, listeners, and viewers — the people who use the news — were turning away from it in droves. There were many reasons for the public's growing lack of trust. On television, there were the ads that looked like news shows and programs that presented gossip and press releases as if they were news. There were the "docudramas," television movies that were an uneasy blend of fact and fiction and which purported to show viewers how events had "really" happened. At newspapers and magazines, celebrity was replacing news, newsroom budgets were being slashed, and editors were pushing journalists for more "edge" and "attitude" in place of reporting. And, on the radio, powerful talk personalities led their listeners from sensation to sensation, from fact to fantasy, while deriding traditional journalism. Fact was blending with fiction, news with entertainment, journalism with rumor. Calling themselves the Committee of Concerned Journalists, the twenty-five determined to find how the news had found itself in this state. Drawn from the committee's years of intensive

research, dozens of surveys of readers, listeners, viewers, editors, and journalists, and more than one hundred intensive interviews with journalists and editors, *The Elements of Journalism* is the first book ever to spell out — both for those who create and those who consume the news — the principles and responsibilities of journalism. Written by Bill Kovach and Tom Rosenstiel, two of the nation's preeminent press critics, this is one of the most provocative books about the role of information in society in more than a generation and one of the most important ever written about news. By offering in turn each of the principles that should govern reporting, Kovach and Rosenstiel show how some of the most common conceptions about the press, such as neutrality, fairness, and balance, are actually modern misconceptions. They also spell out how the news should be gathered, written, and reported even as they demonstrate why the First Amendment is on the brink of becoming a commercial right rather than something any American citizen can enjoy. *The Elements of Journalism* is already igniting a national dialogue on issues vital to us all. This book will be the starting point for discussions by journalists and members of the public about the nature of journalism and the access that we all enjoy to information for years to come.

[This Is Cuba](#) Jun 11 2021 USA Today "New and Noteworthy" • One of The Washington Post's "10 Books to Read—and

Gift—in December" "Fascinating." —Forbes Fidel Castro is dead. Donald Trump was elected president. And to most outsiders, the fate of Cuba has never seemed more uncertain. Yet those who look close enough may recognize that signs of the next revolution are etched in plain view. This is Cuba is a true story that begins in the summer of 2009 when a young American photo-journalist is offered the chance of a lifetime—a two-year assignment in Havana. For David Ariosto, the island is an intriguing new world, unmoored from the one he left behind. From neighboring military coups, suspected honey traps, salty spooks, and desperate migrants to dissidents, doctors, and Havana's empty shelves, Ariosto uncovers the island's subtle absurdities, its Cold War mystique, and the hopes of a people in the throes of transition. Beyond the classic cars, salsa, and cigars lies a country in which black markets are ubiquitous, free speech is restricted, privacy is curtailed, sanctions wreak havoc, and an almost Kafka-esque goo of Soviet-style bureaucracy still slows the gears of an economy desperate to move forward. But life in Cuba is indeed changing, as satellite dishes and internet hotspots dot the landscape and more Americans want in. Still, it's not so simple. The old sentries on both sides of the Florida Straits remain at their posts, fists clenched and guarding against the specter of a Cold War that never quite ended, despite the death of

Fidel and the hand-over of the presidency to a man whose last name isn't Castro. And now, a crisis is brewing. In *This Is Cuba*, Ariosto looks at Cuba from the inside-out over the course of nine years, endeavoring to expose clues for what's in store for the island as it undergoes its biggest change in more than half a century. [Whatever Happened to the Washington Reporters, 1978-2012](#) Jun 30 2020 *Whatever Happened to the Washington Reporters, 1978-2012*, is the first book to comprehensively examine career patterns in American journalism. In 1978 Brookings Senior Fellow Stephen Hess surveyed 450 journalists who were covering national government for U.S. commercial news organizations. His study became the award-winning *The Washington Reporters* (Brookings, 1981), the first volume in his *Newswork* series. Now, a generation later, Hess and his team from Brookings and the George Washington University have tracked down 90 percent of the original group, interviewing 283, some as far afield as France, England, Italy, and Australia. What happened to the reporters within their organizations? Did they change jobs? Move from reporter to editor or producer? Jump from one type of medium to another—from print to TV? Did they remain in Washington or go somewhere else? Which ones left journalism? Why? Where did they go? A few of them have become quite famous, including television

correspondents Ted Koppel, Sam Donaldson, Brit Hume, Carole Simpson, Judy Woodruff, and Marvin Kalb; some have become editors or publishers of the New York Times, Wall Street Journal, Chicago Tribune, Miami Herald, or Baltimore Sun; some have had substantial careers outside of journalism. Most, however, did not become household names. The book is designed as a series of self-contained essays, each concentrating on one characteristic, such as age, gender, or place of employment, including newspapers, television networks, wire services, and niche publications. The reporters speak for themselves. When all of these lively portraits are analyzed—one by one—the results are surprisingly different from what journalists and sociologists in 1978 had

predicted.  
*The American Journalist* Jul 24 2022  
[That's the Way It Is](#) Jan 06 2021 When critics decry the current state of our public discourse, one reliably easy target is television news. It's too dumbed-down, they say; it's no longer news but entertainment, celebrity-obsessed and vapid. The critics may be right. But, as Charles L. Ponce de Leon explains in *That's the Way It Is*, TV news has always walked a fine line between hard news and fluff. The familiar story of decline fails to acknowledge real changes in the media and Americans' news-consuming habits, while also harking back to a golden age that, on closer examination, is revealed to be not so golden after all. Ponce de Leon traces the entire history of televised news, from the household names of the late 1940s and early '50s, like Eric Sevareid, Edward R.

Murrow, and Walter Cronkite, through the rise of cable, the political power of Fox News, and the satirical punch of Colbert and Stewart. He shows us an industry forever in transition, where newsmagazines and celebrity profiles vie with political news and serious investigations. The need for ratings success—and the lighter, human interest stories that can help bring it—Ponce de Leon makes clear, has always sat uneasily alongside a real desire to report hard news. Highlighting the contradictions and paradoxes at the heart of TV news, and telling a story rich in familiar figures and fascinating anecdotes, *That's the Way It Is* will be the definitive account of how television has showed us our history as it happens.  
**Roi Ottley's World War II**  
Sep 02 2020 The memoir of Roi Ottley, an African American soldier in World War II.