

Welcome to the sixth edition of *The Image of the Journalist in Popular Culture Journal (The IJPC Journal)*. This edition presents fresh perspectives on classic journalism movies as well as on a recent television series that attracted considerable media attention. It also expands international scholarship on the popular image of the journalist with articles and essays written by authors originally from Spain, India, and Italy. Finally, it offers new ways of thinking about how popular culture represents—and often misrepresents—the female journalist.

Chad Painter and Patrick Ferrucci’s “‘His Woman Problem’: An Analysis of Gender on *The Newsroom*” studies the Aaron Sorkin television series that aired on HBO from 2012-2014 and that generated debate over its depictions of the news media. Concentrating on the first season of the series, the authors contend that *The Newsroom* presented a stereotypical view of women journalists as less competent and more emotional and flighty than the male journalists on the show. Painter and Ferrucci argue that those sorts of stereotypical portrayals can negatively shape public perceptions of real-life female journalists. As such, the portrayals violate the tenets of social responsibility theory, which holds that the media (and not just the *news* media) are obligated to serve the public interest.

Simón Peña-Fernández’s “A Sensationalistic Press: The Image of Journalists in Billy Wilder’s Films” provides a comprehensive overview of the journalist characters in the director’s movies. Wilder worked as a journalist in Berlin before fleeing the Nazi regime for the United States and winning fame in Hollywood. Peña-Fernández draws extensively on the critical literature (including German-language sources) on Wilder’s life and work, and he discusses the real-life models for the journalists who appear in the films. In particular, he looks at *Ace in the Hole* (1951) and *The Front Page* (1974) as the movies

directed by Wilder that focus most directly on journalism and that present a decidedly mixed view of the press.

In “*Peepli Live* and *No One Killed Jessica*: Remediating the ‘Bollywoodization’ of Indian TV News,” Sukhmani Khorana examines how two recent Bollywood films depict television journalism in India. Khorana’s analysis uses the concept of remediation, which suggests that popular media regularly refashion and comment upon other media. The narrative devices of Bollywood film have influenced contemporary Indian TV news to make it more shallow, sensational, and nationalistic. At the same time, the films *Peepli Live* and *No One Killed Jessica* comment ironically on that trend toward “Bollywoodization” in journalism, and in so doing they depart from typical Bollywood formula.

Mario Tedeschini-Lalli’s feature essay “*Roman Holiday*’s 15 Journalists: The Faces and Stories Behind the Final Scene in William Wyler’s Film” casts new light on the climax of a beloved movie. It is the story of an American reporter (Gregory Peck) who falls for a runaway princess (Audrey Hepburn) during a one-day lark in 1950s Rome. Toward the end of the film, the princess—who has reluctantly returned to her royal duties—meets the reporter one last time at a press conference. Director William Wyler populated the scene with real-life journalists who briefly introduce themselves to the princess. Tedeschini-Lalli tells us just who they were and where they worked, and he thus gives us insight into a handful of reporters in Europe following World War II who by chance ended up immortalized in a Hollywood film.

Finally, Sammye Johnson’s teaching essay “The Reel World: Women’s Film Portrayals as Reflectors of Journalistic Practices and Social Mores” discusses the author’s Women Journalists in Film class that she teaches at Trinity University in San Antonio,

Texas. The class views 16 movies from 1931 to the present that depict female journalists who work for newspapers, television, and magazines. Students are asked to examine the films from sociological, historical, and journalistic perspectives, and they ask themselves just how accurate the portrayals of female journalists are and how those portrayals may affect public perceptions of actual women journalists. For teachers seeking to introduce their students to new ways of thinking about news, gender, and society, Johnson's essay offers a host of suggestions and tips.

We hope that you enjoy this latest edition of *The IJPC Journal*, and as always we invite your feedback and submissions.

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