This article explores how two Wyoming community newspapers—the Cody Enterprise and the Powell Tribune—covered the internment of more than 6,000 Japanese Americans at the Heart Mountain relocation camp from the day the announcement was made that the camp would be constructed to Heart Mountain’s official opening in August 1942. Journalists for the Tribune and Enterprise clearly shied away from the controversial, “unpleasant” aspects of the internment—chief among them, the blatant violation of the internees’ civil rights. The newspapers relied on sources who conveyed the “official,” positive version of events. Journalists for these papers endeavored to build what Schudson would call “a community of sentiment” about the coming of the camp. They conveyed the impression that the internees would become another significant community group. They humanized the internees by running photos of them happily arriving at Heart Mountain, and, later, of the milestones in their lives. Editors and reporters for the Tribune and the Enterprise were indeed acting as “guard dogs” for local officials, but the threat, as they identified it, was not the Japanese Americans, or their allegedly nefarious activities; it was that this new local business might fail. Such an approach is not surprising in light of the support of community development shown in the preceding few decades by the editors of both papers.

Introduction

The “guard dog” theory of journalism developed by Donahue, Tichenor, and Olien has been applied to ex

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Walter Cronkite was an accidental television pioneer. All he wanted to do was cover the Korean War for CBS radio, but circumstances pushed him into television news and kept him there. Regardless of how he got there, Cronkite’s first instincts on how to connect with the viewer on live television provided a great training ground for his coverage of major breaking news stories later in his career and became accepted as the proper approach for reporters at live news events.

Cronkite sensed that television was a more intimate medium than radio and he needed to keep eye contact with the viewer. So he avoided using a formal script in his Washington, D.C., local newscasts. Instead, he immersed himself in the news and presented the top stories extemporaneously, with few notes.

The delayed development of television news in Washington, D.C., especially for CBS, provided Cronkite the opportunity to forge ahead with an approach that would have been quashed in a more advanced television market. This project explores Cronkite’s experience as radio commentator for a series of middle west stations, followed by a few years in local television news to examine his extemporaneous approach to television news and how it positioned him to become one of the most important figures in broadcast news history.

Washington Post reporter Bill Gold knew a little about television news when he walked into the WTOP-TV studio in Washington, D.C., in 1950. He had heard that the news announcers wrote their scripts on a blackboard next to the
The New Age, a weekly newspaper for Oregon’s small but vibrant black community, offers stark insights into race relations in the Pacific Northwest at the turn of the twentieth century. The newspaper also provides details about culture, religion, education, migration, politics, job opportunities, and other topics that were critical to residents. Despite its importance to black Oregonians, scholars who study the black press have overlooked the Portland paper and its editor/publisher, Adolphus D. Griffin. This article addresses that gap in journalism history and aims to restore a forgotten journalist to the canon. More than one hundred issues of The New Age published between 1899 and 1907 were examined using historical methods and interpretive textual analysis. Topics and themes in editorials and news articles were analyzed for denotative and connotative meanings; the content also was viewed through the lens of identity construction and counter-narratives. Census and voting records, and articles published in the white and black press were consulted to supplement this study and shed light on Griffin, his career, and the complexities of race relations in the late 1800s and early 1900s.

The record may never reveal why Adolphus Dyonisius Griffin decided to leave Southern California in 1896 and move to Portland, Oregon, where he established the first newspaper for the city’s seven hundred black residents. Yet the name of his weekly publication, The New Age, offers some insight into the youthful editor’s goals for the paper and its readers. At twenty-eight, Griffin was optimistic about the status of race relations in Oregon, despite the state’s minuscule black population and
This article recognizes the work of Philip Loeb (1891-1955), one of the leaders of the Actors’ Equity Association, the union for stage actors, and a founder of the Television Authority (TvA), the first national trade union to represent performers in the emerging medium of television. Using his authority and experience as a member of the Equity Council, Equity’s governing body, Loeb was among the first to argue for a merger of all national performers’ unions involved in the field of television; to that end, he successfully campaigned for a merger plan that brought shape and form to the TvA. This research examines Loeb’s sixteen-year career as a union organizer in the entertainment industry, specifically his efforts in helping bring the TvA to life.

Much the result of his union work, Loeb was named in the publication, Red Channels: The Report of Communist Influence in Radio and Television, for alleged Communist activities. Accordingly, this article also reviews the details of Loeb’s blacklisting, and discusses his accomplishments as a union organizer against the backdrop of political catastrophe.

Amid the economic and political upheaval of the Great Depression, activists in the American labor movement struggled to provide benefits to disenfranchised workers. For example, leaders of the American Newspaper Guild called for better wages and working conditions for journalists during the 1930s, and union organizers in the aircraft industry fought for similar benefits on the eve of the Second World War. Similarly, Philip Loeb (1891-1955), one of the leaders of the Actors’ Equity Association, the union for stage actors,