

Medienwissenschaft / Hamburg: Berichte und Papiere

19, 2003: Journalismus und Presse im Film.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

Letzte Änderung: 5. März 2002.

Journalismus und Presse im Film: Eine Filmographie

Zusammengestellt von Hans J. Wulff

1903

Delivering Newspapers; USA 1903.

1907

John D___ and the Reporter; USA 1907. -- Kurzfilm. Drama. President of Rancid Oil tries to escape justice, but a reporter serves him with a summons. In the end he has to pay a \$29 million fine.

1910

The New Reporter; USA 1910, Lewin Fitzhamon. -- Komödie, Kurzfilm.

1911

The Derelict Reporter; USA 1911. -- D: Ralph Ince.

The Reform Candidate; USA 1911, Thomas Edison.

The Reporter; USA 1911.

1912

The Cub Reporter's Big Scoop; USA 1912. -- Kurzfilm. Komödie.

The Girl Reporter's Big Scoop; USA 1912. -- Kurzfilm.

The Old Reporter; USA 1912. -- Kurzfilm.

The Star Reporter; USA 1912.

1913

The Cub Reporter's Temptation; USA 1913. -- Kurzfilm. Komödie.

The Girl Reporter; USA 1913. -- Kurzfilm.

1914

Cub Reporter's Assignment; USA 1914.

Making a Living; USA 1914, Charles Chaplin. -- In Chaplin's first film appearance, in Making a Living, he is a con man who takes a job as a reporter, and steals and passes off a rival reporter's photos of an accident as his own.

1916

The Fourth Estate; USA 1916, Frank Powell.

Otto the Reporter; USA 1916, Edwin McKim. -- Komödie. Kurzfilm.

1919

Die feindlichen Reporter (aka: Prinzessin Incognito); Deutschland 1919, Franz Hofer.

I'll Get Him Yet; USA 1919, Elmer Clifton. -- 5 Rollen.

The Woman Undercover; USA 1919, George Seigmann.

1920

Deadline at Eleven; USA 1920, George Fawcett.

1921

The Star Reporter; USA 1921, Duke Worne.

1922

The Cub Reporter; USA 1922, John Francis [Jack] Dillon.

A Front Page Story; USA 1922, Jesse Robbins. -- 6 Rollen.

The Masquerader; USA 1922, James Young.

The Reporter; USA 1922. -- Komödie. Kurzfilm.

1923

A Front Page Story; USA 1923, Jess Robbins.

The Kid Reporter; USA 1923, Alfred J. Golding.

The Nervous Reporter; USA 1923.

1924

The Average Woman; USA 1924, Christy Cabanne. -- Journalist besucht junge Frau, um sie zur „modernen Frau“ aufzubauen, und verliebt sich in sie.

Midnight Secrets; USA 1924, Jack Nelson.

1925

The Last Edition; USA 1925, Emory Johnson.

Salome of the Tenement; USA 1925, Sidney Olcott.

1926

The Hollywood Reporter; USA 1926, Bruce M. Mitchell.

Lightning Reporter; USA 1926, John W. Noble.

1927

The Final Extra; USA 1927. -- Reporter wird darauf angesetzt, den Mord an einem Rivalen aufzuklären.

1928

The Cameraman (Buster Keaton: Der Kameramann); USA 1928, Edward Sedgewick.

Hot News; USA 1928, Clarence Badger.

Let 'er Go Gallagher; USA 1928, Elmer Clifton.

The News Parade; USA 1928, David Butler.

Police Reporter; USA 1928. -- Serie mit zehn Episoden.

Power of the Press; USA 1928, Frank Capra. -- Reporter deckt Schiebereien bei der Bürgermeisterwahl auf.

1929

Big News; USA 1929, Gregory LaCava. -- Nach dem Stück „For Two Cents“ von George S. Brooks. Mord und schwere Körperverletzung im Presseraum (city room). Mit Carole Lombard als erster Leinwandreporterin.

Copy; USA 1929.

Gentlemen of the Press; USA 1929, Millard Webb. -- Zeitungsmann ist so mit Arbeit überhäuft, daß er von der Geburt, dem Aufwachsen und dem Tod der eigenen Tochter kaum etwas mitbekommt.

The Office Scandal; USA 1929, Paul Stein.

1930

The Czar of Broadway; USA 1930, William James Craft.

Night Ride; USA 1930, John S. Robertson. -- Junger Reporter stellt einen Gangster bloß und wird mit dem Leben bedroht.

Roadhouse Nights; USA 1930, Hobart Henley. -- B: Ben Hecht. Reporter entdeckt, daß eine Polizeichef gemeinsame Sache mit den Gangstern machte.

Young Man of Manhattan; USA 1930, Monta Bell. -- Sportreporter.

1931

Cimarron; USA 1931, Anthony Mann.

Dance, Fools, Dance!; USA 1931. -- Reiches Mädchen heuert als Journalistin an, um den Mord an ihrem Liebhaber, einem Starreporter, aufzuklären. Joan Crawford als Reporterin.

The Finger Points; USA 1931, W.R. Burnett (Buch). -- Kriminalfilm. Journalist wird von Gangster niedergeschossen.

Five Star Final (Spätausgabe); USA 1931, Mervyn LeRoy. -- Remake: Two Against the World; USA 1936. Dieses nicht als Zeitungs-, sondern als Radio-Geschichte.

The Front Page; USA 1931, Lewis Milestone. -- Screenplay: Charles Lederer and Bartlett Cormack, based on the play of the same name by Ben Hecht and Charles MacArthur. Hecht and MacArthur were former reporters, after all, and knew all about journalists hanging out in a press room at a prison, waiting for an execution. Literatur: Hecht, Ben / Charles MacArthur: *The Front Page* [1928]. New York: Covici-Friede 1933.

Die Koffer des Herrn O.F.; Deutschland 1931, Alexis Granowsky. -- Reporter setzt ein Gerücht in die Welt. Satire.

Platinum Blone (Vor Blondinen wird gewarnt); USA 1931, Frank Capra. -- An heiress plans to marry a newspaperman and turn him into a gentleman, but he's not suited for that.

Scandal Sheet; USA 1931, John Cromwell.

Scareheads (aka: The Speed Reporter); USA 1931, Noel M. Smith.

The Secret Six; USA 1931, George Hill.

Sob Sister (aka: The Blonde Reporter); USA 1931, Alfred Santell.

X Marks the Spot; USA 1931, Erle C. Kenton.

1932

Big Town; USA 1932, Arthur Hoerl.

Blessed Event; USA 1932, Roy Del Ruth. -- Screenplay: Howard J. Green, based on a play by the same name by Manuel Seff and Forrest Wilson. Tracy is a poison pen columnist for a New York City tabloid who names names, publishes private matters of famous people, thrives on gossip, and generally angers and offends most of the people he writes about while entertaining large numbers of readers. A gangster he writes about doesn't particularly like the publicity.

The Crusader; USA 1932, Lumsden Hare.

The Famous Ferguson Case; USA 1932, Lloyd Bacon.

The Honor of the Press; USA 1932, B. Reeves "Breezy" Eason.

Is My Face Red?; USA 1932, William A. Seiter.

Love Is a Racket; USA 1932, William Wellman.

Mystery of the Wax Museum (Das Geheimnis des Wachsfigurenkabinetts); USA 1932, Michael Curtiz.

Okay America; USA 1932, Tay Garnett. -- Remake: Risky Business; USA 1939. Über eine wöchentliche Radiosendung.

Scandal for Sale (aka: Ambition; aka: Hot News); USA 1932, Russell Mack.

The Sport Parade; USA 1932, Dudley Murphy. -- Sportreporter.

The Star Reporter; Großbritannien 1932, Michael Powell. -- The story of a smash and grab robbery is followed up by a reporter who tracks down the villains and helps to bring them to justice.

1933

Advice to the Lovelorn; USA 1933, Alfred L. Werker.

Bombshell; USA 1933, Victor Fleming.

Behind Jury Doors; USA 1933, B. Reeves "Breezy" Eason.

Clear All Wires; USA 1933, George W. Hill. -- Über einen Auslandskorrespondenten in Moskau.

Diamond Trail; USA 1933, Harry Fraser. -- Ostküsten-Juwelendiebe beginnen an der Westküste zu arbeiten und werden von einem Journalisten überführt.

Headline Shooter; USA 1933, Otto Brower.

I Cover the Waterfront; USA 1933, James Cruze. -- Reporter, der über einen Schlepperkapitän berichten soll, verliebt sich in dessen Tochter (Claudette Colbert).

The Masquerader; USA 1933, Richard Wallace. -- Journalist übernimmt die Karriere eines drogenabhängigen Parlamentsabgeordneten.

The Mystery of the Wax Museum; USA 1933, Michael Curtiz. -- Eine Reporterin klärt die geheimnisvollen Vorgänge in einem Wachsmuseum auf.

The Picture Snatcher (Der Mann mit der Kamera); USA 1933, Lloyd Bacon.

Secret of the Blue Room; USA 1933, Kurt Neumann.

Sucker Money; USA 1933, Dorothy Reid, Melville Shyer, Dorothy Davenport.

The World Gone Mad (aka: Public Be Damned); USA 1933, William Christy Cabanne.

1934

Hi, Nellie!; USA 1934, Mervyn LeRoy.

It Happened One Night; USA 1934, Frank Capra. -- Remake: Glückskinder; Deutschland 1936. Screenplay: Robert Riskin, based on the short story "Night Bus" by Samuel T. Adams. She is the runaway heiress, he the reporter who finds her and wants to protect her - from rival journalists, of course, because he sees in her the scoop of a lifetime.

Viva Villa! (Schrei der Gehetzten); USA 1934, Jack Conway, Howard Hawks.

1935

After Office Hours; USA 1935, Robert Z. Leonard. B: Herman J. Mankiewicz.

Ah, Wilderness; USA 1935, Clarence Brown.

Atlantic Adventure; USA 1935, Albert Rogell.

Circumstance Evidence; USA 1935, Charles Lamont. -- Nachrichtenreporter stirbt beinahe, als er einen Fall recherchiert.

Front Page Woman; USA 1935, Michael Curtiz.

The Headline Woman; USA 1935, William Nigh.

Late Extra; USA 1935, Albert Parker.

Life Begins at 40; USA 1935, George Marshall.

The Murder Man; USA 1935, Tim Whelan.

Page Miss Glory; USA 1935, Mervyn LeRoy.

The Pay Off; USA 1935. -- Sportreporter.

The Scoundrel; USA 1935, Ben Hecht.

The Whole Town's Talking; USA 1935, John Ford.

Woman of the Year; USA 1935, Garson Kamin.

1936

Big Brown Eyes (Grosse braune Augen); USA 1936, Raoul Walsh.

Broadway Melody of 1936 (Broadway Melodie); USA 1936, Roy Del Rush. -- Klatschspalte, Sensationsreporter.

Bulldog Edition; USA 1936, Charles Lamont. -- Zwei Zeitungen streiten sich darum, welche die vorherrschende in der Stadt sei.

Exclusive Story; USA 1936, George B. Seitz.

A Face in the Fog; USA 1936, Robert F. „Bob“ Hill. -- Thriller. Zwei Reporter versuchen, eine Mordkette aufzuklären.

Fury; USA 1936, Fritz Lang.

Glückskinder; Deutschland 1936. -- Remake zu: It happened one night, 1934.

Hot News; USA 1936, W.P. Kellino.

Libeled Lady (Lustige Sünder); USA 1936, Jack Conway.

Love on the Run; USA 1936, William S. Van Dyke.

Mind Your Own Business; USA 1936, Norman Z. McLeod.

Missing Girls (aka: When Girls Leave Home); USA 1936, Phil Rosen.

Mr. Deed Goes to Town; USA 1936, Frank Capra. -- Screenplay: Robert Riskin, based on the novel Opera Hat by Clarence Wellington. Cooper as a small-town (Vermont), modest man who inherits millions of dollars, and decides to spend it on the needy; Arthur is the reporter who at first manipulates him and the story.

Murder with Pictures; USA 1936, Charles Barton. -- Reporter glaubt einer zu Unrecht Beschuldigten.

Next Time We Love; USA 1936. D: James Stewart.

Panic on the Air; USA 1936, D. Ross Lederman. -- Sportreporter. Radio.

The Return of Jimmy Valentine; USA 1936, Lewis D. Collins.

Speed Reporter; USA 1936, Bernard B. Ray.

Two Against the World; USA 1936, William McGann. -- Radio.

Wedding Present; USA 1936, Richard Wallace.

A Woman Rebels (Ein aufsässiges Mädchen); USA 1936, Mark Sandrich. -- Tells the story of a woman who converts a tame ladies' magazine into an effective voice for feminist social reform.

1937

The Adventurous Blonde; USA 1937, Frank McDonald.

All Over Town; USA 1937, James W. Horn.

Back in Circulation; USA 1937, Ray Enright.

Exclusive; USA 1937, Alexander Hall.

Fit for a King; USA 1937, Edward Sedgewick. -- Screwball Comedy. Reporter verliebt sich in eine Prinzessin, die er auch heiraten kann, als er eine Verschwörung gegen sie und ihren Vater aufdeckt.

Headline Crasher; USA 1937, Leslie Goodwins.

Kapriolen; Deutschland 1937, Gustav Gründgens.

Knight without Armour; Großbritannien 1937, Jacques Feyder. -- Journalist spioniert für die Engländer im nachrevolutionären Rußland.

The Last Gangster; USA 1937, Edward Ludwig. -- Gangster Joe Krozac is in prison for ten years. Reporter Paul North is fired by his newspaper for writing articles sympathetic to Krozac's wife and young son. She divorces Krozac and marries North. When Krozac gets out he goes looking for his former wife and son.

The Last Train from Madrid; USA 1937, James Hogan. -- Spanischer Bürgerkrieg.

The Life of Emile Zola; USA 1937, William Dieterle, Irving Rapper.

Love is News; USA 1937, Tay Garnett.

My Dear Miss Aldrich; USA 1937, George B. Seitz. -- When the owner of the New York Globe-Leader dies without making a will, the paper is inherited by his only living relative, an "old maid schoolteacher" from Nebraska. Martha Aldrich, along with her Aunt Lou, heads for New York, where managing editor Ken Morley's attitude towards women reporters prompts Martha into taking a reporter's job on her own newspaper. Then she proceeds to prove she can be as good a reporter as any man.

Nothing Sacred (Denen ist nichts heilig); USA 1937, William A. Wellman. -- Remake: Living It Up!, USA 1954, Jerry Lewis. Adaptation als Musical: Hazel Flagg, 1951. -- Screenplay: Ben Hecht, based on the short story "Letter to the Editor" by James Street. About a reporter who turns a dying woman into a sentimental heroine - it's just too bad that she's not really dying.

Riding on Air; USA 1937, Edward Sedgwick.

There Goes My Girl; USA 1937. -- Connie Taylor (Ann Sothorn) is an ace reporter who is engaged to marry Jerry Martin (Gene Raymond), another reporter who works for a rival newspaper. The traditional trajectory turns out not to be such a fit with Connie Taylor when a seeming murder is committed at her wedding ceremony. She bolts from the altar in pursuit of the murderer (and a headline), leaving Jerry to sputter about what a terrible wife she would make.

They Won't Forget; USA 1937, Mervyn Le Roy.

Waikiki Wedding; USA 1937, Frank Tuttle.

Wake Up and Live; USA 1937, Sidney Lanfield.

Woman Wise; USA 1937. -- Sportreporter.

1938

Exposed; USA 1938, Harold D. Schuster.

Four's a Crowd; USA 1938, Michael Curtiz.

The Mad Miss Manton; USA 1938, Leigh Jason.

Man-Proof; USA 1938, Richard Thorpe.

The Sisters; USA 1938, Anatole Litvak.

Speed Reporter; USA 1938, Bernard B. Ray.

Tell No Tales; USA 1938, Lesley Fenton.

That Certain Age; USA 1938, Edward Ludwig.

There Goes My Heart; USA 1938, Norman Z. McLeod.

1939

Each Dawn I Die; USA 1939, William Keighley.

Everything Happens at Night; USA 1939, Irving Cummings. -- Zwei Reporter fühlen sich zur gleichen Frau hingezogen.

Inside Story; USA 1939, Ricardo Cortez.

Jesse James (Jesse James - Mann ohne Gesetz); USA 1939, Henry King. -- Western. Onkel Rufus, Besitzer eines kleinen Provinzblättchens, schreibt schreierische und aggressive Artikel gegen alles.

Kitty und die Weltkonferenz; Deutschland 1939, Helmut Käutner.

Missing Daughters; USA 1939, Charles C. Coleman, Jr.

Mr. Smith Goes to Washington; USA 1939, Frank Capra. -- Screenplay: Sidney Buchman, from a screen story by Lewis R. Foster. Stewart is Jefferson Smith, one of Capra's modest, idealistic "common" men who finds himself thrust into an alien world - in this case, Congress - when he is selected to fill out a Senate term. He's chosen because he appears to be so easily controlled by the political bosses (including a powerful publisher) in his state. Stewart, like this kind of hero in Capra films, rises to the occasion, though, and fights for "right" against powerful interests.

Nancy Drew... Reporter; USA 1939, William Clemens. -- Jugendfilm. Kriminalfilm. While participating in a contest at a local newspaper in which school children are asked to submit a news story, local attorney Carson Drew's daughter Nancy intercepts a real story assignment. She "covers" the inquest of the death of a woman who was poisoned. Nancy doesn't think the young woman accused of the crime is guilty and corrals her neighbor Ted into searching for a vital piece of evidence, and they stumble onto the identity of the real killer.

News Is Made At Night; USA 1939, Alfred L. Werker.

Newsboy's Home; USA 1939, Harold Young.

Stanley and Livingstone; USA 1939, Henry King.

Star Reporter; USA 1939, Howard Bretherton. -- John Randolph (Warren Hull), an idealistic young newspaper owner who uses his paper as an instrument for the public good, uses a campaign against crime to successfully run grafting politicians out of town. District Attorney William Burnette (Wallis Clark), father of Barbara Burnette (Marsha Hunt) who John loves, learns that John's father (unknown to John) is a criminal they are seeking.

Street of Missing Men; USA 1939, Harry Carey, Sidney Salkow.

The Women; USA 1939. -- Mit Hedda Hopper, der Klatschkolumnistin.

1940

Arise, My Love; USA 1940, Mitchell Leisen. -- In 1939, American Tom Martin, who fought in the Spanish Civil War, awaits execution at the hands of the Fascist victors when reporter Augusta 'Gusto' Nash, for a scoop, aids him in an audacious escape. Of course, Tom tries to romance Gusto; but though she likes him, her career comes first, and Tom himself prefers freedom-fighting to settling down. Comedy becomes drama as their mixed feelings lead them on a circuitous path through the deepening chaos and catastrophe of the early days of World War II.

Behind the News; USA 1940, Joseph Santley.

Comrade X; USA 1940, King Vidor.

Foreign Correspondent (Der Auslandskorrespondent); USA 1940, Alfred Hitchcock.

His Girl Friday (Sein Mädchen für besondere Fälle); USA 1940, Howard Hawks. -- Screenplay: Charles Lederer. Rosalind Russell and Cary Grant become the key reporter figure (they were all males in the original). -- Literatur: Lea Jacobs: Keeping up with Hawks. In: Style, Fall 1998.

The Philadelphia Story (Die Nacht vor der Hochzeit); USA 1940, George Cukor. -- D: Cary Grant, Katharine Hepburn. Remake: High Society (Die oberen Zehntausend); USA 1956, Charles Walters.

The Stranger on the Third Floor; USA 1940, Boris Ingster. -- Stars Peter Lorre and Elisha Cook, Jr. This is perhaps the first American film-noir. Cook is a cab driver falsely accused of murder and John McGuire is the reporter who testifies against him and then is suspected of the crime himself.

1941

Citizen Kane (Citizen Kane); USA 1941, Orson Welles. -- The film's title character, Charles Foster Kane, is loosely based on the monumental and controversial figure of William Randolph Hearst. A newsweekly magazine reporter seeks information for an in-depth retrospective after Kane's death. -- Dazu der Dokumentarfilm: The Battle Over Citizen Kane (aka: American Experience: The Battle Over Citizen Kane); USA 1996, Michael Epstein, Thomas Lennon. -- Vgl. dazu auch Herbert Ross' Spielfilm RKO 281 (USA 1999).

Confirm Or Deny; USA 1941, Archie Maya.

I Wake Up Screaming; USA 1941, H. Bruce Humberstone.

Meet John Doe; USA 1941, Frank Capra. -- Screenplay: Robert Riskin. Stanwyck is a young reporter who, facing the prospect of being fired, invents a "common man" hero - John Doe - who has written a letter protesting all sorts of injustices in America. Cooper is the has-been baseball player she convinces to pose as that man - but of course, things begin to happen that she cannot control, chief among them, John Doe's own reactions to what he is experiencing.

The Man Who Came to Dinner; USA 1941, William Keighley.

My Favourite Brunette; USA 1941, Elliott Nugent.

Nine Lives Are Not Enough; USA 1941, Edward Sutherland.

Penny Serenade; USA 1941, George Stevens. -- This is mostly a tearjerker story about a couple and their trials. But one of those trials revolves around the husband's failing business, a newspaper, and offers glimpses of old-fashioned production systems you won't find anymore. And the newspaper's printers play regular roles in the couple's lives, especially since the family lives upstairs over the printing shop.

Unholy Partners (Tödlicher Pakt); USA 1941, Mervin LeRoy.

Woman of the Year (Die Frau, von der man spricht); USA 1941, George Stevens.

1942

The Carter Case; USA 1942, Bernard Vorhaus. -- Basierend auf einer Radioserie.

I Live in Danger; 1942.

Journey for Margaret; USA 1942, W.S. Van Dyke. -- US-Reporter im London des Jahres 1940.

Keeper of the Flame (Die ganze Wahrheit); USA 1942, George Cukor.

My Sister Eileen; USA 1942, Alexander Hall.

Sintown; USA 1942, Ray Enright.

Somewhere I'll Find You; USA 1942, Alexander Korda.

They Got Me Covered; USA 1942, David Butler.

Unpublished Story; Großbritannien 1942, Harold French. -- Journalists investigate German fifth columnists as London burns in the blitz.

1943

Headline; USA/Großbritannien 1943, John Harlow.

Hit the Ice; USA 1943, Charles Lamont. -- Die Zeitungsphotographen Abbott und Costello werden für Gangster aus Chicago angesehen.

Johnny Come Lately; USA 1943, William K. Howard.

No Time for Love; USA 1943, Mitchell Leisen.

The Payoff; USA 1943, Arthur Dreifuss.

Roxie Hart; USA 1943, William Wellman.

The Sky Is the Limit; USA 1943, Edward H. Griffith.

They Got Me Covered; USA 1943, David Butler.

1944

Action in Arabia; USA 1944, Leonide Moguy. -- Anti-Nazi-Film.

It Happened Tomorrow; USA 1944, René Clair. -- Remake im TV-Milieu: A Billion for Boris; USA 1990, Alex Grasshoff.

Lady in the Dark; USA 1944, Mitchell Leisen.

Laura; USA 1944, Otto Preminger.

Sensation; USA 1944, Andrew L. Stone.

1945

Brenda Starr, Reporter; USA 1945, Wallace W. Fox. -- Nach einer Comic-Strip-Serie. Vgl. dazu den TV-Film: Brenda Starr; USA 1976, Mel Stewart, Mel Stuart. -- Vgl. dazu auch: Brenda Starr; USA 1986, Robert Ellis Miller.

The Story of G.I. Joe; USA 1945, William Wellman. -- Als freiwilliger Kriegsberichterstatter in Europa.

1946

Lady in the Lake; USA 1946, Robert Montgomery.

Night Editor; USA 1946, Henry Levin.

1947

Big Town; USA 1947, William C. Thomas. -- Ein Skandalblatt wird durch den neuen Besitzer vor dem Ruin gerettet und in ein seriöses Blatt umgewandelt. Auf der Grundlage einer Radio-Serie. -- Dazu die Sequels: Big Town After Dark (aka: Underworld After Dark); USA 1947, William C. Thomas. -- Big Town Scandal; USA 1948, William C. Thomas.

Big Town After Dark; USA 1947, William C. Thomas. -- Thriller. Journalisten, die hinter einer kriminellen Bande her recherchieren, geraten in eine Falle.

Boomerang; USA 1947, Elia Kazan.

Gentlemen's Agreement; USA 1947, Elia Kazan.

The Hucksters; USA 1947, Jack Conway.

News Hounds; USA 1947, William Beaudine.

Two Years Before the Mast (In Ketten um Kap Hoorn); USA 1947, John Farrow. -- Tagebuch über ein Sklavenschiff. 1834.

Whispering City; Kanada 1947, Fedor Ozep. -- Journalistin hilft zu Unrecht vor Gericht Stehendem.

1948

Behind Locked Doors; USA 1948, Oscar (Budd) Boetticher, Jr. -- Silver/Ward, 18-19.

The Big Clock (Das Spiel mit dem Tod); USA 1948, John Farrow. -- Kriminalreporter. Anyone familiar with Time/Life will recognize elements in this film that parody that organization, although the characterization of the publisher, Earl Janoth, is of course way over-drawn as a picture of Henry Luce. Kenneth Fearing, the author of the book of the same name upon which the movie was based was a former Time Inc. Employee. Silver/Ward, 25-28

Call Northside 777 (Kennwort 777); USA 1948, Henry Hathaway. -- Screenplay: Jerome Cady, Jay Dratler, based on newspaper articles by John McGuire. Based on a true story: a Chicago reporter is at first skeptical about a condemned man's claim of innocence for a murder 11 years before, but as he investigates more deeply he begins to believe the claim, and becomes determined to get the man released from prison.

Fort Apache; USA 1948, John Ford.

June Bride (Die Braut des Monats); USA 1948, Brette Davis. -- Ehemaliger Verlobter soll für seine Ex-Freundin, die Chefredakteurin eines Frauenmagazins ist, eine Reportage über eine Hochzeit machen.

The Luck of the Irish; USA 1948, Henry Koster. -- Amerikanischer Journalist besucht seine Vorfahren in Irland.

No Orchids for Miss Blandish; Großbritannien 1948, St. John L. Clowes.

On Our Merry Way; USA 1948, King Vidor.

State of the Union; USA 1948, Frank Capra.

That Wonderful Urge; USA 1948, Robert Sinclair.

*** (Die Privataffären des Bel Ami); USA 1948, Robert Lewin.

1949

All Over Town; 1949.

All the King's Men (Der Mann, der herrschen wollte); USA 1949, Robert Rossen. -- Reportageartiger Film über den 1935 erschossenen Gouverneur von Louisiana, der eine faschistoide Terrorherrschaft in seinem Land errichtet hatte.

Chicago Deadline; USA 1949, Lewis Allen. -- Remake als TV-Film: Fame is the Name of the Game; USA 1966, Stuart Rosenberg.

The Fountainhead; USA 1949, King Vidor.

Ich mach dich glücklich; BRD 1949, Alexander von Szelatinay.

1950

All About Eve; USA 1950, Joseph L. Mankiewicz.

Big Town; USA 1950.

Born Yesterday; USA 1950, George Cukor.

The Lawless; USA 1950, Joseph Losey.

Der Fall Rabanser; BRD 1950, Kurt Hoffmann. -- Reporter hat die Vorlagen für einen Bankraub geschrieben und wird der Tat verdächtigt.

Shake down (Ohne Skrupel); USA 1950, Joseph Pevney. -- Werner, Film noir, 58

Shuban (aka: Shubun; US: Scandal); Japan 1950, Akira Kurosawa. -- Protest gegen Sensationsjournalismus.

The Sun Sets at Dawn (Ende im Morgengrauen); USA 1950, Paul H. Sloane.

Sunset Boulevard (Boulevard der Dämmerung); USA 1950, Billy Wilder. -- Screenplay: Wilder, Charles Brackett, D. M. Marshman Jr., based on the story "A Can of Beans" by Wilder and Brackett. Holden is a former reporter who thinks he can turn his writing abilities into fame and fortune in Hollywood. Within a short time, he is a failure with few prospects, except for forgotten silent screen star Norma Desmond (Swanson). He thinks he can use her to regain his own reputation, she has her own plans for using him.

The Underworld Story; USA 1950, Cyril Endfield. -- In this powerful indictment of sensationalist journalism, Dan Duryea portrays an unscrupulous reporter who stumbles onto a cover-up that may get him killed.

1951

The Big Carnival (aka: Ace in the Hole; Reporter des Satans); USA 1951, Billy Wilder. -- Screenplay: Wilder, Lesser Samuels, and Walter Newman. Douglas is an alcoholic, failed reporter who talks his way into a job on a New Mexico newspaper, and finds a great story to boost his career - the saga of a man trapped in a cave. Douglas finds a way to delay the rescue operations, and turn the event into a "carnival," even while manipulating the man's wife (who also doesn't seem to care he is dying) for journalistic and personal reasons.

Here Comes the Groom (Hochzeitsparade); USA 1951, Frank Capra.

Hometown Story; USA 1951. -- After losing an election a man uses his position as a newspaper editor to attack big business and the man who defeated him. Then he learns that big business isn't so bad.

The Man from Planet X; USA 1951. -- Robert Clarke as a reporter who thwarts an invasion from outer space by the peculiar denizens of a doomed planet.

The Whip Hand; USA 1951, William Cameron Menzies. -- Journalist auf Urlaub deckt kommunistisches Dorf auf, das Ausgangspunkt für die US-Eroberung werden sollte.

White Cross; USA 1951, John Sturgess.

1952

Blue Gardenia (Gardenia - Eine Frau soll vergessen); USA 1952, Fritz Lang.

The Captive City; USA 1952, Robert Wise.

Cuba Cabana; BRD 1952, Fritz Peter.

Deadline U.S.A. (Maske runter); USA 1952, Richard Brooks. -- Screenplay: Brooks. Bogart plays the managing editor of a newspaper with a long tradition of crusading journalism, honesty, and public service for its 300,000 big city (that is, New York) readers, but which now is about to be sold to interests who care only about making a profit. Of course, at the same time he's trying to save the newspaper and publish an investigative piece about organized crime, he's also trying to convince his ex-wife that even a journalist deserves a second chance in love.

Park Row (Park Row); USA 1952, Samuel Fuller. -- 1888. Konkurrenzkampf zwischen einer großen und einer kleinen New Yorker Zeitung.

The San Francisco Story (Menschenjagd in San Francisco); USA 1952, Robert Parrish. -- Hembus, 406.

Scandal Sheet; USA 1952, Phil Karlson. -- Silver/Ward, 246f

1953

Francis Covers the Big Town; USA 1953, Arthur Lubin. -- Vierter Film der Francis-Serie. Der Held versucht, Reporter zu werden. Das sprechende Maultier Francis verhilft ihm zu einigem Ruhm.

Front Page Story; USA 1953, Gordon Parry.

It Happens Every Thursday; USA 1953, Joseph Pevney.

Reportaje; Mexiko 1953, Emilio Fernández.

Roman Holiday (Ein Herz und eine Krone); USA 1953, William Wyler. -- Amerikanischer Reporter gewinnt zufällig die Freundschaft einer Prinzessin und versucht, sie zu einer Reportage auszunutzen - bevor er sich verliebt.

The Sellout (Verraten und Verkauft); USA 1953, Gerald Mayer. -- Presse als dem Recht gleichgeordnete Macht.

The South of Algiers (aka: Golden mask); USA/Großbritannien 1953, Jack Lee.

1954

The Black Rider; Großbritannien 1954, Wolf Rilla. -- Reporter versucht, die Geschehnisse in einem *haunted house* aufzuklären.

Heat Wave; USA 1954, Ken Hughes.

Living It Up; USA 1954, Norman Taurog;

Ja, so ist das mit der Liebe; Österreich 1954, Franz Antel.

Rear Window (Das Fenster zum Hof); USA 1954, Alfred Hitchcock. -- Fotoreporter, der mit einem gebrochenen Bein in seinem Apartment sitzt.

Riot in Cell Block 11; USA 1954, Don Siegel.

1955

Alibi; BRD 1955, Alfred Weidenmann. -- Reporter entlastet unschuldig Beschuldigten!

The Harder They Fall; USA 1955, Mark Robson.

Headline Hunters; USA 1955, William Witney.

Love is a Many-Splendored Thing; USA 1955, Henry King.

The Phoenix City Story; USA 1955, Phil Karson.

Ransom (Menschenraub); USA 1955, Alex Segal. -- Ein Junge ist entführt worden. ein Reporter taucht auf. Unser Blatt steht auf der Seite Ihres Jungen! Trotz der Geheimhaltung und der Chance, das Exklusivrecht zu erobern: der Mann hält sich an die Vereinbarung.

Tarantula (Tarantula); USA 1955, Jack Arnold.

The Harder They Fall; USA 1955, Mark Robson.

Wichita (Wichita); USA 1955, Jacques Tourneur. -- Western.

*** (Strasse des Verbrechens); USA 1955, Allan Dwan.

1956

The Brass Legend (Duell im Sattel); USA 1956, Gerd Oswald. -- Reporter wird erschossen.

Glücksritter; BRD 1956, Arthur Maria Rabenalt.

The Harder They Fall; USA 1956, Mark Robson.

High Society; USA 1956, Charles Walters.

Our Miss Brooks; USA 1956, Al Lewis.

Slander; USA 1956, Roy Rowland.

Vampiri; Italien 1956, Riccardo Freda. -- K: Mario Bava.

While The City Sleeps; USA 1956, Fritz Lang. -- An energetic reporter runs down the story of a serial killer while juggling a romantic relationship with his girlfriend. His success with the story pays off in any number of ways, including his securing a promotion and winning his girlfriend's hand in marriage.

1957

Appointment with a Shadow (aka: The Big Story; aka: The Midnight Story); USA 1957, Richard Carlson, Joseph Pevney. -- Alkoholiker-Reporter hilft zu Unrecht Verurteiltem.

Beginning of the End; USA 1957, Bert I. Gordon. -- SF-Horrorfilm. Reporter recherchiert riesenwüchsige Heuschrecken.

Designing Woman; USA 1957, Vincente Minelli.

A Face in the Crowd; USA 1957, Elia Kazan. -- Reporterin, deren Produkt außer Kontrolle gerät. Screenplay: Budd Schulberg, based on his short story "Your Arkansas Traveler." Griffith is not the Sheriff Andy/Matlock sort of Southerner here: he is a devious, callous, abusive, small-time vagrant and criminal with an appealing radio presence who is "discovered" by a television executive. He becomes - for a while, anyway - a wildly popular and then arrogantly powerful television personality. His success - and his corruption - tell us a lot about the medium, and about ourselves as the medium's public. Vgl. Network und Broadcast News.

Funny Face (Ein süßer Fratz); USA 1957, Stanley Donen. -- Frauenmagazin. Modefotografie.

Hour of Decision; USA 1957, C.M. Pennington-Richards. -- Kriminalfilm.

The Monomyth Monsters; USA 1957, John Sherwood.

The Naked Truth (aka: Your Past Is Showing!); Großbritannien 1957, Mario Zampi. -- Skandalpresse.

Sweet Smell of Success (Dein Leben in meiner Hand); USA 1957, Alexander Mackendrick. -- Screenplay: Ernest Lehman, Clifford Odets, based on a novella by Lehman. Lancaster is a ruthless New York entertainment/society columnist (much like Walter Winchell), a powerful gossip-monger who can make or break careers of the rich and famous; Curtis is the seedy press agent who will stop at nothing to please him, including helping to create a sleaze campaign aimed at ruining the jazz musician in love with the columnist's young sister.

1958

Another Time, Another Place; USA/Großbritannien 1958, Lewis Allen. -- Melodram.

I Want to Live (Laßt mich leben); USA 1958, Robert Wise.

The Last Hurrah; USA 1958, John Ford.

Lonelyhearts; USA 1958, Vincent J. Donahue. -- Nach Nathaniel Wests Roman.

Der Mann, der sich verkaufte; BRD 1958.

Nasser Asphalt; BRD 1958.

Teacher's Pet (Reporter der Liebe); USA 1958, George Seaton.

1959

The Best of Everything; USA 1959, Jean Negulesco.

Cover Girl Killer; Großbritannien 1959, Terry Bishop.

Der Mann, der sich verkaufte; BRD 1959, Josef von Baky.

The Oregon Trail (Mit Büchse und Colt); USA 1959, Gene Fowler, Jr. -- Hembus, 414

The Story on Page One; USA 1959, Clifford Odets.

30- (aka: Deadline Midnight); USA 1959, Jack Webb. -- Gritty newspaper drama. Stars Jack Webb as the managing editor of a big city daily (pretty clearly Los Angeles) who experiences personal and professional obstacles during the course of a day. While grappling with his wife about adopting a child, Webb covers stories about a missing girl and disappearing pilots.

1960

Brücke des Schicksals; BRD 1960, Michael Kehlmann. -- Fotoreporter induziert Unfälle, die er dann fotografiert.

Cimarron (Cimarron); USA 1960, Anthony Mann. -- Western.

La dolce Vita (Das süße Leben); Italien 1960, Federico Fellini. -- Reporter und ihre Unverschämtheit, aber auch ihr Angewiesensein auf Ereignisse im Jet Set; ständiger Hintergrund der Story. Mutter der Redeweise vom *Pappa Razzi*.

Elmer Gentry; USA 1960, Richard Brooks.

Inherit the Wind; USA 1960, Stanley Kramer.

Please Don't Eat the Daisies; USA 1960, Charles Walters.

1962

Ferien wie noch nie; BRD 1962, Wolfgang Schleif.

Heisser Hafen Hongkong; BRD/Italien 1962, Jürgen Roland.

Lawrence of Arabia; Großbritannien 1962, David Lean.

The Man Who Shot Liberty Valance (Der Mann, der Liberty Valance erschöß); USA 1962, John Ford.

Reporter Raju; Indien 1962, Dwarka Khosla.

1963

Black Like Me; USA 1964, Carl Lerner. -- The reporter, aiming to explain to whites what it is like to be black, chemically darkens his skin. His deception is ethically questionable. But viewed in the context of the civil rights struggle of the 60s, the film presents the press as an agent for positive social change.

The Day The Earth Caught Fire (Der Tag, an dem die Erde Feuer fing); Großbritannien 1963, Val Guest.

Frühstück im Doppelbett; BRD 1963, Axel von Ambesser.

A New Kind of Love; USA 1963, Melville Shavelson.

Sex and the Single Girl; USA 1964, Richard Quine.

Shock Corridor; USA 1963, Samuel Fuller. -- Hardy 1970, 85-94.

1964

Boeing Boeing; USA 1964. John Rich. -- Liebesfarce.

What's New Pussycat?; USA 1964, Woody Allen.

Sex and the Single Girl (...und ledige Mädchen); USA 1964, Richard Quinn.

1966

Blow-Up; Großbritannien 1966, Michelangelo Antonioni.

Fame is the Name of the Game; USA 1966, Stuart Rosenberg. -- TV-Film. A magazine writer investigating the suicide of a beautiful girl. He uses the girl's address book as a key to piecing together the mystery of her self-destruction--and in so doing discovers that she'd actually been murdered. Remake of the 1949 Alan Ladd melodrama Chicago Deadline.

The Ghost and Mr. Chicken; USA 1966, Alan Rafkin. -- Horrorfilm. Haunted-House-Geschichte. In einer Kleinstadt spielend.

Die Hölle von Macao; BRD/Italien/Frankreich 1966, Frank Winterstein.

Matchless (Matchless; aka: Matchless - Im Netz der Geheimdienste); Italien 1966, Alberto Lattuada.

Nayak (US: Hero); Indien 1966, Satyajit Ray. -- Eine Reporterin beschließt, nach einem Interview mit einem volktümlichen Star ihr Material nicht zur Veröffentlichung zu verwenden.

Press for Time; USA 1966, Robert Asher. -- Norman is quite happy selling newspapers outside Westminster station but his Grandfather (the Prime Minister) wants to get him "a more responsible job". A few favours are called in and Norman becomes the newest reporter at the seaside town of Tinnmouth. After causing chaos at a local council meeting and causing the demolition of a new house he tries to organise a beauty pageant. A slapstick tale of corruption in high and low places.

1967

In Cold Blood (Kaltblütig); USA 1967, Richard Brooks.

Vivre pour vivre (Lebe das Leben); Frankreich 1967, Claude Lelouch. -- TV-Reporter.

1968

Anzio; USA 1968, Edward Dmytryk. -- Darstellung der amerikanischen Invasion in Italien aus der Sicht eines Kriegsberichterstatters (Robert Mitchum).

The Green Berets; USA 1968, John Wayne.

Lo Sbarco di Anzio (US: Anzio); USA/Spanien/Frankreich/Italien 1968, Edward Dmytryk. -- Robert Mitchum als Kriegsberichterstatter.

Z (Z); Frankreich/Algerien 1968, [Konstantin] Costa-Gavras.

1969

Gaily, Gaily (aka: Chacago, Chicago; dt.: Gaily, Gaily - Die Unterwelt von Chicago); USA 1969, Norman Jewison. -- Nach einer autobiographischen Erzählung von Ben Hecht.

Medium Cool; USA 1969, Haskell Wexler. -- Filmed against the backdrop of the 1968 Democratic National Convention and ensuing riots, this story is about a television cameraman who chooses not to get personally concerned about the ugliness he must film each day for his station. But the hate and hypocrisy command his attentions at last, and he becomes increasingly involved in the realities he finds with his camera.

1970

Eyewitness (aka: Sudden Terror); Großbritannien 1970, John Hough. -- Augenzeuge kann nicht zur Polizei, weil die Täter Polizisten sind.

The Firechasers (Jagd durchs Feuer); Großbritannien 1970, Sidney Hayers.

Incident in San Francisco; USA 1970, Don Medford. -- TV-Film. In this made for TV movie meant to be the pilot for a big city newspaper series, a young reporter takes his job too much to heart when covering the story of a middle-aged businessman accused of murder when he kills a young man who was assaulting an old man.

WUSA; USA 1970, Stuart Rosenberg.

1971

The Love Machine; USA 1971, Jack Haley, Jr. -- Nach Jacqueline Susanns Roman. Über das Privatleben von Leuten, die in der TV-Industrie arbeiten.

The Mephisto Waltz; USA 1971, Paul Wendkos.

The Resurrection of Zacchary Wheeler; USA 1971, Bob Wynn.

1972

Il Caso Mattei (Der Fall Mattei); Italien 1972, Francesco Rosi.

Extreme Close-Up; USA 1972, Jeannot Swarz. -- TV-Reporter.

Eyes Behind the Stars; USA 1972, Roy Garrett. -- SF-Film. Photoreporter schießt zufällig einige Bilder von Außerirdischen. Aber niemand schenkt ihm Glauben.

L'Odeur Des Fauves; Frankreich/Italien 1972, Richard Balducci. -- Reporter macht eine Krise durch, als ein Bericht von ihm einen Selbstmord auslöst.

Der Stoff, aus dem die Träume sind; BRD 1972, Alfred Vohrer.

1973

American Graffiti; USA 1973, George Lucas.

Extreme Close-Up (aka: Sex Through a Window); USA 1973, Jeannot Swarcz. -- A TV reporter becomes obsessed with a story about voyeurism.

I.F. Stone's Weekly; USA 1973. -- 62 Minuten. This documentary pays tribute to the renegade Washington journalist, I.F. Stone. It is narrated by Tom Wicker.

The Parallax View (Zeuge einer Verschwörung); USA 1973, Alan J, Pakula. -- *Spielfilm im ZDF*, 1, 1983, 52. Screenplay: David Gilen and Lorenzo Semple Jr. Warren Beatty is an investigative reporter who uncovers a plot for a political assassination, and gets deeply drawn into a complex web.

Professione: Reporter (Beruf: Reporter); Italien 1973, Michelangelo Antonioni.

Running Wild; USA 1973, Abner Biberman.

1974

Airport 1975 (Giganten am Himmel); USA 1974, Jack Slight. -- Auf der Jagd nach der Superstory.

The Front Page; USA 1974, Billy Wilder. -- Remake des Stoffes aus 1931, 1940: His Girl Friday. -- Interestingly, both directors (His Girl Friday / Front Page) composed an almost identical shot, including the placement: reporter, policeman, managing editor.

The Heatwave Lasted four Days (Vier heiße Tage); USA 1974, Doug Jackson. -- Fernsehreporter wird erpreßt und muß Rauschgift schmuggeln.

The Odessa File (Die Akte Odessa); USA 1974, Ronald Neame. -- Journalist spürt die Organisation „Odessa“ auf, in der sich Ex-Nazi-Offiziere zusammengeschlossen haben.

Processo per Direttissima (Das Urteil - Prozess im Schnellverfahren); Italien/Frankreich 1974, Lucio di Caro.

Bokyo (US: Sandakan No. 8); Japan 1974, Kei Kumai.

The Heatwave lastet Four Days (Vier heisse Tage); Kanada 1974, Doug Jackson. -- Fernsehreporter macht zufällig ein Bild eines flüchtenden Gangsters und versucht, diesen zu erpressen.

1975

Die Angst ist ein zweiter Schatten; BRD 1975, Norbert Kückelmann. Photograph.

Dog Day Afternoon (Hundstage); USA 1975, Sidney Lumet.

Guilty or Innocent: The Sam Sheppard Murder Case; USA 1975, Robert M. Lewis. -- TV-Film. Reporterin hilft zu Unrecht Verurteiltem zu seinem Recht.

Hustling (Unterm Strich); USA 1975, Joseph Sargent. -- TV-Film. Prostitution.

Nashville (Nashville); USA 1975, Robert Altman. -- Die Figur der Geraldine Chaplin.

Das Netz - Die Nacht des Mädchenmörders (aka: Das Netz); BRD 1975, Manfred Purzer.

Three Days of the Condor (Die drei Tage des Kondors); USA 1975, Sidney Pollack.

Die verlorene Ehre der Katharina Blum; BRD 1975, Volker Schlöndorff. -- Remake: Act of Passion: The Lost Honor of Kathryn Beck; USA 1983, Simon Langton.

1976

All the President's Men (Die Unbestechlichen); USA 1976, Alan J. Pakula. -- Screenplay: William Kaufman, based on the book of the same name. Hoffman and Redford as Bernstein and Woodward, the young Washington Post reporters who are instrumental in uncovering the Watergate criminality of President Nixon and his administration.

Clowiek z Marmur (US: Man of Marble); Polen 1976, Andrzej Wajda.

Futureworld (Futureworld - Das Land von übermorgen); USA 1976, Richard T. Heffron.

Kingston: The Power Play (aka: Kingston; aka: The Newspaper Game); USA 1976, Robert Day. -- TV-Film.

Network (Network); USA 1976, Sidney Lumet. -- Screenplay: Paddy Chayefsky.

Das Netz; BRD 1976, Manfred Purzer. -- Mörder schreibt exklusiv für die Sensationspresse.

Regen fällt auf Santiago; BRD/Frankreich/Bulgarien 1976, Helvio Soto. -- Über den Militärputsch gegen Allende, 11.9.1973.

Silver Streak; USA 1976, Arthur Hiller.

1977

Between the Lines (Zwischen den Zeilen); USA 1977, Joan Micklin Silver. -- Screenplay: Fred Barron. Fd 21020. A, funny film about an "underground" (that is, alternative) newspaper in Boston in the anything-goes era of the 60s and early 70s, trying to thwart being sold to a more mainstream media corporation.

Capricorn One (Unternehmen Capricorn); USA 1977, Peter Hyams.

One Man (One Man); Kanada 1977, Robin Spry.

Slapshot (Schlappschuß); USA 1977, George Roy Hill.

1978

L'Affaire Suisse (Die Schweizer Affäre); Italien/Frankreich/Schweiz 1978, Peter Ammann.

Bez Zniczulenia; Polen 1978, Andrzej Wajda.

Cathy's Child (Ich kämpfe um mein Kind); Australien 1979, Donald Crombie. -- Entführung.

A Fire in the Sky (Feuer aus dem All); USA 1978, Jerry Jameson.

First, You Cry; USA 1978, George Schaefer. -- TV-Film.

Morte di un Operatore (US: Death of a Cameraman); Italien 1978, Faliero Rosati. -- In Anlehnung an Antonionis Professione: Reporter.

Newsfront (Nachrichtenkrieg); Australien 1978, Philip Noyce. -- Screenplay: Philip Noyce.

The China Syndrome (Das China-Syndrom); USA 1978, James Bridges. -- Screenplay: Bridges, Mike Gray, T.S. Cook. Fonda is the TV reporter trying to get away from fluff stories so she can make it big at the networks; Douglas is a radical freelance photographer she gets to help her with a story about a nuclear plant; and Lemmon is an morally confused executive at that plant who wants to publicize the cover-up of an accident. Coincidentally, this film appeared just a few months before a real accident at the Three Mile Island plant in Pennsylvania.

Superman; USA 1978, Richard Donner.

Who'll Stop the Rain? (aka: Dog Soldiers); USA 1978, Karel Reisz. -- Traumatisierter Vietnam-Korrespondent.

*** (Die letzte Ausgabe); Frankreich 1978, Patrice Chéreau. -- *Spielfilm im ZDF* 1, 1983, pp. 41f.

*** (Einen Schatz klaut man nicht); Italien 1978, Mario di Nardo. -- Erfundene Geschichte erweist sich als wahr.

1979

The Electric Horseman (Der elektrische Reiter); USA 1979, Sidney Pollack. -- Jane Fonda als Reporterin, die sich einem Pferdedieb anschließt und zwischenzeitig selbst zu einer Art von Outlaw wird.

The 11th Victim (Das elfte Opfer); USA 1979, Jonathan Kaplan. -- Fernsehen ist eher am Ort der Tat als die Polizei.

The Journalist; Australien 1979, Michael Thornhill. -- Komödie.

Das Komplott; BRD 1979, Dieter Wedel. -- *Fernsehspiel im ZDF*, 26, 1979; 44, 1984, 82f.

Novinar US: Journalist); Jugoslawien 1979, Fadil Hadzic.

The Ordeal of Patty Hearst; USA 1979, Paul Wendkos. -- TV-Film. Dazu auch das Docudrama: Patty Hearst; USA 1988, Paul Schrader.

La triple Muerte del tercié Personalije; Frankreich/Spanien 1979, Helvio Soto.

Der Willi-Busch-Report; BRD 1979, Niklaus Schilling. -- Sequel: Deutschfieber; BRD 1992, Niklaus Schilling.

1980

City in Fear; USA 1980, Allan Smithee [Jud Taylor]. -- TV-Film. Zeitungskolumnist ist der Ansprechpartner für einen psychotischen Mörder und Entführer.

Eyes of a Stranger; USA 1980, Ken Wiederhorn. -- TV-Journalist.

Number on End; Großbritannien 1980, David Rose.

Der Preis fürs Überleben; BRD 1980, Hans Noever.

Public Enemy Number One; Australien 1980, David Bradbury. -- Dokumentarfilm über den radikalen australischen Journalisten Wilfred Burchett.

Superman II; USA 1980, Richard Lester.

Final Assignment (aka: The Moscow Chronicle; Der eiserne Vorhang); Kanada/USA 1980, Paul Almond.

*** (Ohne Liebe); Polen 1980.

1981

Absence of Malice (Die Sensationsreporterin); USA 1981, Sydney Pollack. -- Screenplay: Kurt Luedtke. Sally Fields spielt eine Reporterin, die sich durch vom FBI manipuliertes Material in ein Komplott gegen einen Unschuldigen verstricken läßt.

The Adventures of Nellie Bly; USA 1981, Henning Schellerup. -- Made-for-Television-Movie. Reporterin, Ende des 19. Jahrhunderts.

Am Ufer der Dämmerung; BRD 1981, Jochen Richter.

Continental Divide (Zwei wie Katz und Maus); USA 1981, Michael Apted. -- Ein Reporter aus Chicago, der Ärger mit dem Syndikat hat, wird von seiner Zeitung nach Colorado geschickt, um einen Bericht über Adlerschutz zu recherchieren. Er verliebt sich in die Wildhüterin.

Deadline; USA 1981. -- Journalist versucht, die Wahrheit über ein Erdbeben in Australien herauszufinden.

Escape from Iran: The Canadian Caper (aka: Desert Blades); Kanada 1981, Lamont Johnson. -- TV-Film.

Le Faussaire (Die Fälschung); Frankreich/BRD 1981, Volker Schlöndorff. -- Literatur: Volker Schlöndorff / Nicolas Born / Bernd Lepel: *DIE FÄSCHUNG als Film und der Krieg im Libanon*. Frankfurt: Zweitausendeins 1981.

The Great Muppet Caper; Großbritannien 1981, Jim Henson. -- Kermit, Fozzie Bear und Gonzo als Reporter.

Heatwave (In der Hitze des Zorns); Australien 1981, Philip Noyce.

The Howling; USA/Kanada 1981, Joe Dante. -- TV-Reporterin. Horrorfilm.

L'Homme fragile; Frankreich 1981, Claire Clouzot.

The Kid from Not-So-Big; USA 1981, William Crain. -- Kinderfilm.

Reds; USA 1981, Warren Beatty.

Reporters (Reporter); Frankreich 1981, Raymond Depardon.

Revenge of the Radioactive Reporter; USA 1981, Craig Pryce.

This is Kate Bennett; aka: Deadline (Kate Bennett, Reporterin); USA 1981, Harvey Hart.

Visiting Hours; Kanada 1981, Jean-Claude Lord. -- Serienmörder bedroht Reporterin.

Złowiek z Żelaza (US: Man of Iron); Polen 1981, Andrzej Wajda. -- Radioreporter.

Last Plane Out (Flug aus der Hölle); USA 1983, David Nelson.

1982

And Nothing But the Truth; USA 1982, Karl Francis. -- Internationaler Konzern behindert Fernseherteam an einem Bericht über die eigenen Aktivitäten.

Eine Art von Zorn; BRD 1982/83, Ulrich Edel. -- *Fernsehspiel im ZDF* 44, 1984, 37-39.

City News; USA 1982.

Egymásra nézve (US: Another Look; aka: Another Way); Ungarn 1982, Károly Makk.

Giro City (aka: ...and Nothing but the Truth); Großbritannien 1982, Karl Francis. -- Über Zensur.

Kamikaze 1989; BRD 1982, Wolf Gremm.

Last Plane Out (Flug aus der Hölle); USA 1982, David Nelson. -- Pro-Somoza-Film.

The Man with the Deadly Lens (aka: Wrong Is Right); USA 1982, Richard Brooks. -- Nach dem Roman *The Better Angels* von Charles McCarry. Sean Connery als TV-Starreporter.

Mille Millarde Dollars (Tausend Milliarden Dollars); Frankreich 1982, Henri Verneuil. -- Journalist deckt Zusammenhänge zwischen dem Tod eines Politikers und der Vergrößerungssucht eines multinationalen Konzerns auf. Literatur: Robert Lattès: *Mille Millirads de Dollars*. Paris: Eds. Lattès 1982.

Missing; USA 1982, Konstantin Costa-Gavras.

Reporter; Griechenland 1982, Andreas Thomopoulos.

The Year of Living Dangerously (Ein Jahr in der Hölle); Australien/USA 1982, Peter Weir. -- Screenplay: Peter Weir, David Williamson, C. J. Koch, based on a novel of the same name, by Koch. Gibson is a radio reporter in Indonesia who knows little of what is really happening in that tense country under the dictatorship of Suharno; Weaver is a British embassy worker; and Hunt, in her Academy Award winning role (as a man), is remarkable as the guide who makes Gibson see and understand what he had been ignorant of before.

Wrong is Wright (Flammen am Horizont); USA 1982. -- *Cinema*, 12, 1982, pp. 34-36.

*** (Der Tod des Mario Ricci); Schweiz/Frankreich/BRD 1982/93, Claude Goretta. -- *Tip* 12,20, 1983, pp. 46-48, 50-51.

1983

The Beniker Gang; USA 1983, Ken Kwapis. -- TV-Film.

The Big Chill; USA 1983, Lawrence Kasdan.

Last Plane Out (Flug aus der Hölle); USA 1983, David Nelson. -- Pro-Somoza-Film.

Her Life as a Man; USA 1983, Robert Ellis Miller. -- Weibliche Reporterin verkleidet sich als Mann, um als Sportreporter arbeiten zu können.

Love is Forever; USA 1983, Hall Bartlett. -- TV-Film.

The Ploughman's Lunch; Großbritannien 1983, Richard Eyre. -- TV-Film

Prisoner Without a Name, Cell Without a Number (Der Weg durch die Hölle); USA 1983, Linda Yellen. -- Basierend auf der authentischen Geschichte eines argentinischen Journalisten, der 1977 von den Militärs verhaftet und gefoltert wurde.

The Right Stuff; USA 1983, Philip Kaufman.

Under Fire (Under Fire); USA 1983, Roger Spottiswoode. -- Cinema, 11 (=66), 104-113, 150.
Screenplay: Cast: Nick Nolte, Joanna Cassidy, Gene Hackman, Ed Harris. Set in 1979 in Nicaragua during the final weeks of President Somoza's dictatorship, this film follows three types of journalists: Nolte, a photojournalist; Hackman, a star Time reporter who wants to get into television; and Cassidy, a radio reporter. Harris plays an American mercenary who - like the journalists - looks at wars and revolutions as great places to be for their own reasons; they apparently don't care about the causes of the revolution or the people being affected. Nolte finds himself in two particularly difficult quandries which raise questions about journalistic ethics, involvement in subjects being covered, and dedication to truth.

1984

American Autobahn; USA 1984, André Degas. -- Low-Budget Film.

A Case of Libel; USA 1984. -- Gerichtsdrama. You've seen Ed Asner as a journalist; he's powerful as an attorney in this re-enactment of the libel trial over columnist Westbrook Pegler's smear campaign against Quentin Reynolds. Regarded as one of the best courtroom dramas ever.

Concrete Beat; USA 1984, Robert Butler. -- TV-Film. Zeitungsreporter sucht gleichzeitig nach einem Mörder, versucht, seine Ex-Frau wiederzugewinnen und schreibt Titelgeschichten für seinen Chef.

Finnegan Begin Again; USA 1984, Joan Micklin Silver. -- Ältere Lehrerin und 65jähriger Reporter verlieben sich. TV-Film.

A Flash of Green; USA 1984, Victor Nunez. -- TV-Film. Screenplay: Victor Nunez, based on the John D. MacDonald novel of the same name. About a small-town newspaper reporter (Harris) whose boredom, lust, and curiosity lead him into helping an amoral, ambitious county official (Jordan) win approval for a controversial housing project. Harris first falls from grace, then struggles to redeem himself.

The Killing Fields (The Killing Fields); Großbritannien 1984, Roland Joffe. -- Screenplay: Bruce Robinson, based on the Sidney Schanberg article, "The Death and Life of Dith Pran." Based on the true story of New York Times reporter Sidney Schanberg and his relationship with photographer Dith

Pran during the growing brutal dictatorship of the Pol Pot and the Khmer Rouge in Cambodia. Schanberg covered Cambodia 1972-75, and he and several other journalists owed their lives to Pran; but, Schanberg, who was especially close to Pran, left the country as it unraveled without taking care to protect his friend, and the guilt that follows becomes a powerful motivation for him to try to discover what had happened to Pran and to the country five years later. The devastation of the country and its people is graphic, and the ending deeply emotional.

Not for Publication (Geheimsache Schweinebacke); USA 1984, Paul Bartel. -- *Cinema* 93, 1986, p. 100.

Silkwood (Silkwood); USA 1983, Mike Nichols.

Die Story; BRD 1984, Eckart Schmidt.

Superman III; USA 1983, Richard Lester.

*** (Schwarz, gelb, Tod); Frankreich 1984, Dominique Toussant.

1985

A Bunny's Tale; USA 1985, Karen Arthur. -- Film über einen Undercover-Aufenthalt der Reporterin Gloria Steinem im Playboy-Club Hugh Hefners.

Cut and Run; USA 1985. -- Zwei Journalisten suchen das südamerikanische Haus von Jim Jones und werden von lokalen Terroristen entführt.

Defense of the Realm; Großbritannien 1985, David Drury. -- Ein britischer Politiker wird des Landesverrats bezichtigt. Zwei Reporter, die an seine Unschuld glauben, decken ein nationales Komplott auf.

Eleni; USA 1985, Peter Yates.

Fever Pitch; USA 1985, Richard Brooks. -- Sportreporter.

Fletch; USA 1985, Michael Ritchie. -- Komödie. Junger Reporter schleust sich *undercover* in die Drogenszene ein und lernt einen jungen Mann kennen, der ihn als Sterbehelfer zu gewinnen versucht. Sequel: Fletch Lives; USA 1989, Michael Ritchie.

The Hearst and Davies Affair; USA 1985, David Lowell Rich. -- TV-Film über William Randolph Hearst. -- Vgl. dazu den 41minütigen Dokumentarfilm: Hearst Castle: Building the Dream; USA 1999, Bruce Neibaur.

Jagged Edge; USA 1985, Richard Marquand.

Just One of the Guys; USA 1985, Lisa Gottlieb.

Komikku zasshi nanki iranai (US: Comic Magazine); Japan 1985, Yojiro Takita.

The Mean Season (Das mörderische Paradies); USA 1985, Philip Borsos. -- Screenplay: Christopher Crowe (under pseudonym Leon Piedmont), based on the novel *In the Heat of Summer*, by John Katzenbach. Russell is a Miami reporter who becomes the main contact for a brutal serial killer, and is

easily manipulated by the killer. Thanks to his own ego, the reporter also likes being in the center of a nationally covered story, until he begins to realize what is really going on.

Murrow; Großbritannien/USA 1985, Jack Gold. -- Daniel J. Travanti plays a glum, no-nonsense Edward R. Murrow in this made-for-TV biopic. We follow Murrow's rise to prominence as America's foremost news commentator between the years 1940 through 1955, beginning with his on-the-spot radio coverage of the bombing of London.

Perfect; USA 1985, James Bridges. -- John Travolta als Rolling-Stone-Reporter.

Malice in Wonderland (aka: The Rumor Mill); USA 1985, Gus Trikonis. -- TV-Film über die Hollywood-Klatschkolumnistinnen Louella Parsons and Hedda Hopper.

Unfinished Business; Australien/Großbritannien 1985, Bob Ellis, Colin Gregg, Viveca Lindfors.

1986

*38; Österreich 1986, Wolfgang Glück.

The Big Hurt; Australien 1986, Barry Peak. -- Serienmörder-Geschichte.

Brenda Starr; USA 1986, Robert Ellis Miller. -- Comic-strip-Adaption. Zuerst 1945 als 13teilige Serie (Brenda Starr, Reporterin; Wallace Fox). Reporterin sucht im südamerikanischen Dschungel einen Wissenschaftler, der ein Öl entwickelt hat, das die Welt zerstören kann.

Grown Ups; USA 1986, John Madden.

Jack and Mike; USA 1986.

News at Eleven; USA 1986, Mike Robe. -- TV-Film. TV-Nachrichtenredaktion.

Salvador (Salvador); Großbritannien 1986, Oliver Stone. -- Screenplay: Oliver Stone and Richard Boyle. Woods plays photojournalist Boyle who must find a way to deal with - and report on - the brutalities of revolution in El Salvador.

Street Smart (Glitzernder Asphalt); USA 1987, Jerry Schatzberg. -- *Die Zeit*, 14.8.1987, p. 31. Screenplay: David Freeman. Based on the actual experience of Freeman when he worked for New York magazine, this tells of a magazine journalist (Reeve) who creates a fictional character - a Times Square pimp - for a journalistic article, and the falsehood comes back to haunt him in very serious ways.

War Zone; BRD 1986, Nathaniel Gutman. -- Libanon.

1987

The Big Hurt; USA 1987, Barry Peak. -- Ein Reporter recherchiert in einem Doppelmord-Fall und deckt dabei eine geheime Bundesbehörde auf.

Broadcast News (Nachrichtenfieber - Broadcast News); USA 1987, James L. Brooks. -- Screenplay: James L. Brooks. Hurt is the attractive, enthusiastic but superficial star broadcast journalist, in contrast

to the "real" reporter character of Albert Brooks who has great journalistic instincts but no camera presence; Hunter is the nervous overachiever trying to make a career in TV journalism. A sharp-edged look at contemporary (late 1980s) network television journalism.

Criminal Act; USA 1988, Mark Byers.

Cry Freedom; USA 1987, Richard Attenborough. -- Film über den südafrikanischen Aktivistin Speve Biko und seinen weißen Journalisten-Freund Donald Woods, der alles daran setzt, Nachrichten über Biko außerhalb Südafrikas zu verbreiten.

Deadline (aka: Witness in the War Zone); Großbritannien/Israel/BRD 1987, Nathaniel Gutman, Richard Stroud. -- D: Christopher Walken. Zynischer Reporter in Beirut.

Full Metal Jacket (Full Metal Jacket); Großbritannien 1987, Stanley Kubrick.

House in the Carroll Street; USA 1987, Peter Yates.

Overthrow; Italien 1987, Larry Ludmann. -- Zwei Sportreporter geraten in einer lateinamerikanischen Diktatur in eine Krisensituation.

Die Praxis der Liebe; BRD 1987, Valie Export.

Repórter X; Portugal 1987, José Nascimento.

The Unbearable Lightness of Being (Die unerträgliche Leichtigkeit des Seins); USA 1987, Philip Kaufman.

Three O'Clock High; USA 1987, Phil Joanou. -- Schülerzeitung.

1988

A Corps perdu; Kanada/Schweiz 1988, Léa Pool. -- Traumatisierungen eines kanadischen Photojournalisten aus seiner Zeit in Nicaragua.

Any Men's Death (Im Zeichen des Krebses); USA/Südafrika 1988, Tom Clegg.

Criminal Act; USA 1988, Mark Byers. -- Zeitungsherausgeberin arbeitet wieder als Reporterin, um zu erfahren, ob sie den Job noch beherrscht. Dabei deckt sie einen Skandal auf.

A Cry in the Dark; USA 1988, Fred Schepisi.

Lip Service; USA 1988, William H. Macy. -- TV-Film. Mediensatire.

Switching Channels (Eine Frau steht ihren Mann); USA 1988, Ted Kotcheff. -- Remake of: The Front Page (1931, 1974): The story is set in a television station.

Talk Radio (Talk Radio); USA 1988, Oliver Stone.

Tank Mailing; Großbritannien 1988, James Marcus.

Up Your Alley; USA 1988, Bob Logan.

A World Apart; USA 1988, Peter Bizou.

1989

American Autobahn; BRD 1989, André Degas.

Batman; USA 1989.

The Image; USA 1989, Peter Werner. -- Albert Finney spielt einen Medienzaren. Anklänge an NETWORK.

Kill Slade; Südafrika 1989, Bruce McFarlane.

Malarek (aka: Malarek: A Street Kid Who Made It); Kanada 1989, Roger Cardinal. -- Nach autobiographischen Aufzeichnungen Viktor Malareks, der zeitlebens als Journalist für soziale Gerechtigkeit gekämpft hat.

The Nightmare Years; USA 1989, Anthony Page. -- TV-Mini-Series, 237 Minuten. The incredible, true story of William I. Shirer, an American journalist in Nazi Berlin. The man who went after Hitler with the one weapon that could stop him - the truth. Risking his life in a cloak-and-dagger world of intrigue and terror, he tried to warn the world.

Prejudice; Australien 1989, Ian Munro. -- Dokudrama.

Windprints; Großbritannien 1989, David Wicht. -- Südafrika.

1990

The Bonfire of the Vanities; USA 1990, Brian de Palma.

The Chill Factor; Neuseeland 1990, David L. Stanton. -- TV-Nachrichten-Reporter entdeckt eine nationale Verschwörung.

Eternity; USA 1990, Steven Paul. -- Fernsehreporter verliebt sich in eine junge Frau, die mit einem Mediamogul liiert ist.

Heatwave; USA 1990, Kevin Hooks. -- TV-Film. Schwarzer Journalist, Anfang der 60er Jahre, Los Angeles.

The Investigation: Inside a Terrorist Bombing; USA 1990, Michael Beckham. -- TV-Film. Based on a true story, this is a docudrama about investigative journalism. While investigating some terrorist bombings in 1974 in England, three journalists discovered that six innocent Irishmen confessed their "guilt" only after having been severely beaten.

1991

Barton Fink; USA 1991, Joel Coen.

Como ser mujer y no morir en el intento; Spanien 1991, Ana Belén.

Death Has a Bad Reputation; USA 1991, Lawrence Gordon Clark.

He Said, She Said; USA 1991, Ken Kwapis, Marisa Silver. -- TV-Szene.

Hors la Vie; 1991, Maroun Bagdadi.

The Man Inside - L'Affaire Wallraff; USA/Frankreich/Großbritannien 1991, Bobby Roth. -- Based on the true story of German journalist, Gunter Wallraff, who, using a false identity, infiltrated „Bild“, the most powerful newspaper in Western Europe and exposed it as a ruthless propaganda machine.

Revenge of the Radioactive Reporter; USA 1991, Craig Pryce. -- Komödie. A young newspaper reporter becomes a horrible crusty-faced zombie following a radioactive contamination.

Year of the Gun; USA 1991, John Frankenheimer. -- Journalistenpaar gerät in die Aldo-Moro-Entführung.

1992

Calendar; Kanada 1992, Atom Egoyan.

Deadline; USA 1992, Alan Smithee. -- Abenteuer eines TV-Reporters in San Francisco.

Disparen a Matar; Venezuela 1992, Carlos Azpurúa. -- Im Stil Costa-Gavras‘.

Double Edge; USA / Israel 1992, Amos Kollek, Stephen Stafford. -- D: Faye Dunaway. Reporterin zwischen den Fronten von Israelis und Palästinensern.

Exclusive; USA 1992, Alan Metzger. -- TV-Film. TV-Journalistin klärt Serienverbrechen auf.

Freeze Frame; USA 1992, William Bindley. -- Hochschulfernsehreporter beschließt, einen Bericht über eine Biotech-Verschwörung ins Hochschulfernsehen aufzunehmen.

Invasion of Privacy; USA 1992, Kevin Meyer. -- Reporterin, die einen psychopathischen Mörder für ihr Magazin interviewt, wird zum Objekt der Begierde.

The Killing Beach (aka: Turtle Beach); Australien 1992, Stephen Wallace. -- Reporterin berichtet über vietnamesische *boat people* und ihre Ankunft in Australien.

Newsies (aka: The News Boys); USA 1992, Kenny Ortega. -- Musical.

Novel Desires; 1992, Lawrence Unger. -- Erotikfilm. Aus der Konkurrenz zwischen zwei Journalisten wird Liebe.

The Public Eye; USA 1992, Howard Franklin. -- Leon Bernstein is New York's best news photographer in 1942, equally at home with cops or crooks. The pictures are often of death and pain, but they are the ones the others wish they had got. Then glamorous Kay Levitz turns to him when the Mob seem to be muscling in on the club she owns due to some arrangement with her late husband. Bernstein, none too successful with women, agrees to help, saying there may be some good photos in it for him. In fact, he is falling in love with Kay.

Schtonk!; BRD 1992, Helmut Dietl.

Straight Talk; USA 1992, Barnet Kellman.

Stringer (aka: Prime Time Murder); USA 1992, Michael DeLuise.

Turtle Beach; Australien 1992, Stephen Wallace. -- Australische Reporterin in Vietnam und Malaysia.

1993

Capitalismo Salvagem (US: Savage Capitalism); Brasilien 1993, Andre Klotzel.

Cover Story; USA 1993, Gregg Smith. -- Journalist verliebt sich in eine Frau, hinter der er herrecherchiert und die umgebracht wird.

Deadly Exposure; USA 1993, Lawrence Mortoff. -- Journalist versucht, den Mord an seinem Vater aufzuklären, den rechte Extremisten verübt haben.

Heads; USA 1993, Paul W. Shapiro. -- TV-Film. Serienmörder.

The Hudsucker Proxy; USA 1993, Joel Coen.

Manufacturing Consent: Noam Chomsky and the Media; Kanada 1993, Peter Wintonick, Mark Achbar. -- Dokumentarfilm. Particular attention is paid to his contention that the American mass media serves as a form of "thought control in a democratic society," with major news organizations systematically bending the truth to support the status quo.

The Pelican Brief (Die Akte); USA 1993, Alan J. Pakula. -- In this adaptation of John Grisham's bestseller, a smart law student (Julia Roberts), in the course of doing her homework, trips over evidence that high government officials conspired in the assassination of two Supreme Court justices. Realizing that there is more riding on this than her semester grade, she enlists the help of an investigative reporter (Denzel Washington) in a dangerous race to get the story out.

The War Room; USA 1993, D.A. Pennebaker, Chris Hegedus. -- Dokumentarfilm über eine Wahlkampfzentrale zur Wahl des amerikanischen Präsidenten.

1994

Boca; USA 1994, Ed Silverstein. -- Kriminalfilm. Amerikanischer Journalist recherchiert eine Reihe von Zufallsmorden in Rio de Janeiro.

Cobb; USA 1994, Ron Shelton. -- Biographischer Film über den Baseball-Star Ty Cobb. Aus der Perspektive des Sportreporters und -schriftstellers Al Stump.

Dark Side of Genius; USA 1994, Phedon Papamichael. -- Kriminalfilm. Kunstreporter vom *L.A. Arts Weekly* gerät in einen Fall hinein, in dem ein Maler sein Modell umgebracht hat.

Dead Connection; USA 1994, Nigel Dick. -- Kriminalfilm. Reporterin auf der Suche nach einem Telefon-Sex-Mörder.

Fatherland; USA 1994, Christopher Menaul. -- TV-Film. 1964, Prag: 20 Jahre nach dem Hitlerregime recherchieren ein SS-Detektive und ein Journalist...

I Love Trouble (I Love Trouble - Nichts als Ärger); USA 1994, Charles Shyer.

Madman of the People; USA 1994.

Medicine River; USA 1994. -- When a Native American photojournalist returns to his reservation for his mother's funeral he discovers the strength of his background.

Natural Born Killers (Natural Born Killers); USA 1994, Oliver Stone.

The Paper (Schlagzeilen: Je härter, desto besser); USA 1994, Ron Howard.

Traps; Australien 1994, Pauline Chan, Chris Short.

Veillées d'armes (aka: The Troubles We've Seen: A History of Journalism in Wartime;
aka: Veillées d'armes : Histoire du journalisme en temps de guerre);
Frankreich/BRD/Großbritannien 1994, Marcel Ophüls. -- Dokumentarfilm. Kriegsberichterstattung.
Basierend auf Interviews, die Ophüls während zweier Reisen nach Sarajewo gemacht hat.

1995

Les Hirondelles ne Meurent pas a Jerusalem; Tunesien/Frankreich 1995, Ridha Behi. -- Französische Journalisten in Palästina.

The Infiltrator; USA 1995, John MacKenzie. -- US-Journalist schleust sich *undercover* in eine Neonazi-Organisation ein.

The Near Room; Großbritannien 1995, David Hayman.

To Die For (To Die For); USA 1995, Gus Van Sant. -- Über eine junge Frau, die Medienkarriere machen will.

1996

Afirma Pereira; Portugal/Italien/Frankreich 1996, Roberto Faenza. -- Portugal, 1938.

Darklands; Großbritannien 1996, Julian Richards. -- Horrorfilm.

One Fine Day (Tage wie dieser); USA 1996, Michael Hoffman. -- Reporter deckt Bestechung des Bürgermeisters auf.

The People Versus Larry Flint; USA 1996, Milos Forman. -- Über den Hustler-Herausgeber Larry Flint, nach der Autobiographie.

Tell the Truth and Run: George Seldes and the American Press; USA 1996, Rick Goldsmith. -- 111minütiger Dokumentarfilm. The remarkable life and times of globe-trotting journalist and critic George Seldes, who died in 1995 at the age of 104, provides the basis of this fascinating feature-length documentary tribute.

Up Close and Personal (Aus nächster Nähe); USA 1996, Jon Avnet. -- Liebesgeschichte zwischen einer Nachrichtensprecherin und ihrem Chef.

Warshots; BRD 1996, Heiner Stadler. -- Pressephotograph, Nordirland.

1997

L.A. Confidential; USA 1997, Curtis Hanson.

Mad City; USA 1997, Konstantin Costa-Gavras.

Midnight in the Garden of Good and Evil; USA 1997, Clint Eastwood.

Monk Dason; Großbritannien 1997, Tom Waller.

Mord für eine Schlagzeile; BRD 1997, Ulrich Stark. -- TV-Film.

Territorio comanche (Dem Tod auf der Spur); Spanien/BRD/Frankreich/Argentinien 1997, Gerardo Herrero. -- Im belagerten Sarajevo.

Wag the Dog (Wag the Dog); USA 1997, Barry Levinson. -- When the President is caught in a sex scandal less than 2 weeks before the election, a Presidential advisor brings in a spin doctor, who decides they need a war to distract the media's attention and he calls on Hollywood's top producer to create it.

Welcome To Sarajevo; USA 1997, Michael Winterbottom.

1998

Crossmaheart; Großbritannien 1998, Henry Herbert. -- Nordirland.

Divorcing Jack; Großbritannien 1998, David Caffrey. -- Komödie. Nordirland.

Dying to Tell the Story; USA 1998, Kyra Thompson. -- Dokumentarfilm. This documentary studies the motivations of journalists dedicated enough to risk their lives for a story. We follow narrator Amy Eldon on a personal journey to find meaning in the death of her older brother, 22-year-old Reuters photographer Dan Eldon. Dan was among a group of five journalists attacked by a mob during the Somali famine in 1993; he and three others were stoned to death.

High Art; USA 1998, Lisa Cholodenko. -- Reporterin an einem Photomagazin.

Message in a Bottle; USA 1998, Luis Mandoki.

Palmetto; USA/BRD 1998, Volker Schlöndorff.

Souvenir; Großbritannien 1998, Michael H. Shamberg.

Velvet Goldmine; Großbritannien/USA 1998, Todd Haynes. -- Journalist recherchiert Karriere eines Popstars der frühen 70er Jahre.

1999

L'Autre; Ägypten/Frankreich 1999, Youssef Chahine.

Les Convoyeurs attentent; Belgien/Frankreich/Schweiz 1999, Benoit Mariage.

The Insider; USA 1999, Michael Mann. -- Scientist Jeffrey Wigand (Crowe) takes on the tobacco industry by breaking his confidentiality agreement with his employer Brown & Williamson. By granting 60 MINUTES a revealing interview, Wigand's life spirals out of control. He seeks help in Lowell Bergman (Pacino), the producer who has given his word that he will air the interview in its entirety. Big Tobacco, however, does everything in their power to shut Wigand up, including persuading CBS to shelve the interview he has sacrificed everything to give.

Never Been Kissed; USA 1999, Raja Gosnell.

Press Run; USA 1999, Robbie Ditchburn. -- An editor is wrongfully accused of the murder of the publisher of a leading Chicago newspaper, who was killed following his hostile corporate takeover of the paper.

RKO 281; USA 1999, Benjamin Ross. -- TV-Film über Hearst, Welles, die zeitgenössische Medienindustrie und die Vorbereitungen zu Citizen Kane.

True Crime; USA 1999, Clint Eastwood. -- Reporter soll über die Hinrichtung eines farbigen Mörders berichten und stößt bei seinen Recherchen auf Ungereimtheiten. Er hält den Mann für unschuldig. Es beginnt ein Wettlauf mit der Zeit, um die Vollstreckung des Urteils zu verhindern.

2000

Deadline; USA 2000. -- Oliver Platt plays Wallace Benton, a journalist for a New York tabloid magazine called the NY Ledger.

*** (US: Harrison's Flowers); Frankreich 2000, Elie Chouraqui. -- Photoreporter geht in Jugoslawien verloren.

Welcome to Sarajewo (Welcome to Sarajewo); Großbritannien 2000, Michael Winterbottom. -- Kriegsberichterstatte in Jugoslawien.

2001

The Cat's Meow; Großbritannien / BRD 2001, Peter Bogdanovich. -- Docudrama über den Filmproduzenten Thomas Ince, der auf ungeklärte Weise auf der Yacht von Hearst umkam.

Deadline; Niederlande 2001, Jonathan Kray. -- TV news crew, looking for a 'scoop', discover a trashed office space, with only one survivor to tell them what happened.

The Press Secretary; USA 2001, Theodore Bogosian. -- 60minütiger Dokumentarfilm über Bill Clintons Pressechef.