

A HISTORICAL ANALYSIS OF NEW JOURNALISM

By

EDWARD CRAY APFLEGATE

||

Bachelor of Arts
Morehead State University
Morehead, Kentucky
1975

Master of Arts
Morehead State University
Morehead, Kentucky
1976

Master of Higher Education
Morehead State University
Morehead, Kentucky
1976

Specialist in Education
Morehead State University
Morehead, Kentucky
1981

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Thesis Approved:

Thomas C. ...

Thesis Adviser

W. J. Ward

E. ...

Mark ...

Norman D. Durham

Dean of the Graduate College

PREFACE

The primary purpose of this study was to examine certain writers and journalists, specifically examples of their writings, to prove that they were using either the new nonfiction, advocacy, or alternative form of new journalism. The secondary purposes were: (1) to disclose historically and chronologically the political and social climates in which each writer or journalist lived; (2) to prove that new journalism was not actually new; (3) to prove that political and social upheaval encouraged one or more forms of new journalism; and (4) to prove that a link between new journalism and the realistic novel actually existed.

I wish to express my gratitude to the people who assisted me in this study. In particular, I am indebted to my adviser, Dr. Thomas A. Karman, who provided guidance and help.

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CHAPTER I

INTRODUCTION

During the troubled 1960s and 1970s, various forms of new journalism, including the new nonfiction (or reportage, parajournalism, literary), the advocacy, and the alternative (or muckraking), filled newspapers and magazines. Thousands of underground newspapers appeared much to the dismay of certain professionals. Some new journalists became celebrities for what and how they reported, while other new journalists became well-known for their flamboyant behavior. Journalism reviews criticizing traditional reporting methods appeared in cities across the country. New journalists such as Tom Wolfe, Gay Talese, Rex Reed, and Hunter S. Thompson began to write articles, appear on college and university campuses, and participate in panel discussions, trying to explain what new journalism was. To say the least, its popularity grew as more journalists and novelists discovered the various forms and helped create a furor among practicing professionals. Articles arguing against the forms began to appear in numerous journals. Some of these articles were written by so-called new journalists. As the furor subsided some new journalists continued to practice new journalism while other new journalists turned to the novel.

The Emergence of New Journalism

Why did new journalism appear so prevalently in the 1960s and 1970s?

John Hellman (1981) claimed,

Living and writing in the 1960's, reporters...found themselves saddled with rules and formulas that made it impossible for them to deal adequately with their subjects... Confronted by subjects the significance of which lay in their experience, in their consciousness, many journalists found that conventional reporting only made the subjects seem stranger. They revolted against such rigid forms as the 'inverted pyramid' (in which isolated facts are presented in declining order of importance), and the 'on the one hand...on the other hand' news analysis...(pp. 2-3).

In other words, if a reporter used the theory of objectivity to report every story, he would undoubtedly misinform the reader due to the story's controversial subject matter. As Michael Schudson (1978) explained, the notion of objectivity can be attacked with three kinds of criticism:

First, there is the position that the content of a news story rests on a set of substantive political assumptions, assumptions whose validity is never questioned....

A second position is that form constitutes content, that the form of the news story incorporates its own bias....

A third criticism, closely related, sees the form of a news story, not as a literary form, but as a social form tightly constrained by the routines of news gathering. Here the argument is that the process of news gathering itself constructs an image of reality which reinforces official viewpoints...(pp. 184-185).

Such criticism prevailed during the 1960s--much more so than it had at any time in the history of journalism. As a result, the resurgence of old journalistic forms--literary, advocacy, and muckraking--being called new was inevitable. It should be emphasized that new journalism is not new in the purest sense; it is new in the sense that the old forms have been appropriately modified to give emotional impact to the story.

According to Tom Wolfe (1973), such emotional impact was derived from four devices: (1) scene-by-scene construction, (2) the use of

dialogue, (3) third-person point of view, and (4) the use of status symbols. John Hollowell (1977) listed two additional fictional devices which have been used by new journalists:

(5) interior monologue, or the presentation of what a character thinks and feels without the use of direct quotations; and (6) composite characterization, or the telescoping of character traits and anecdotes drawn from a number of sources into a single representative sketch (pp. 25-26).

New Journalism: Fact or Fiction?

If new journalism uses such techniques, is it journalism or fiction? To answer this question, it is necessary to define and discuss traditional journalism. According to The Dictionary of Publishing, journalism is:

The gathering and publication of news and news-related material, in such publications as newspapers, magazines, newsletters, looseleaf reporters, books, and computerized databases. In popular use, the term is applied to newspaper and some magazine work, but it is applicable to the other forms mentioned as well (Brownstone and Franck, 1982, p. 156).

The definition may seem vague, but similar definitions appear in standard dictionaries. Therefore, it is imperative to explain in detail the characteristics of journalism. As David Eason (1982) wrote in his article, "New Journalism, Metaphor and Culture,"

The metonymical character of journalism is most clearly seen in its doctrine of objectivity. As practically defined, objectivity means customary linguistic usage, structuring information in a rigid pattern sometimes referred to as the 'inverted pyramid,' supplying brief clear answers to the questions Who?, What?, Where?, When?, and Why?, using quotations as evidence, and presenting conflicting points of view (p. 145).

Of course, as presented earlier, reporting methods--especially the theory of objectivity--can be questioned. As Eason (1982) explained,

The conventions ban discussion of the procedures necessary to

between reporter and form of discourse...

Although journalism is a cultural process which joins together a specific news organization with an audience in the production, maintenance and transformation of social reality, the metonymical character of its procedures masks this process. Journalism as daily practice assures its readers that no matter how baffling the world seems today, the events reported are real and have an importance independent of news procedures. While the events themselves may be disturbing, the form of journalism reassures readers that traditional ways of making sense still apply. To call into question this way of making sense by foregrounding various operations banned in routine news practice is to engage in discourse dominated by metaphor, since such a report stresses similarities between procedures and report (p. 145).

John Hellman (1981) mentioned that journalism was a product of the mind and language and consequently could not "mirror the whole of reality," but had to "select, transform, and interpret it." He wrote,

The problem with conventional journalism is that, while it inevitably shares in these limitations (or opportunities), it nevertheless refuses to acknowledge the creative nature of its news...

The established print and television media daily create pre-packaged fictions of events which become the national reality for Americans....

Because of the nature of human cognition and communication, symbolic images of events, rather than events themselves, are all we can ever know. Unfortunately, conventional journalism reinforces and multiplies the problems of this process through disguised perspective and rigid formula. As a result, mass media confront the individual with a national news comprised of distorted images and short-circuiting information, while failing to offer the individual a meaningful relation to it.

A closely related problem is the corporate media's reluctance to admit their role in the events they witness...(pp. 4-5).

Such problems have been examined at length by others.* New journalism, on the other hand, has yet to be critiqued in so many volumes, although it should be emphasized that new journalism has been criticized extensively in scholarly journals, weekly and monthly periodicals, and newspapers. Nonetheless, since it contains the kernel

of traditional journalism--i.e., facts--it is without question journalism. In fact, it is the oldest form of journalism known, as this study indicates.

The Differences between New Journalism and Traditional Journalism

Besides the use of fictional devices, how is the new journalism characteristically and analytically different from the traditional journalism? According to Hollowell (1977, p. 22), "The most important difference between the new journalism and traditional reporting is the writer's changed relationship to the people and events he depicts." In essence, the reporter becomes involved in what he reports; the writing becomes personalized, subjective. To Hollowell (1977, p. 22), "By revealing his personal biases, the new journalist strives for a higher kind of 'objectivity'."

Hollowell (1977, p. 24) stated that the "second major area of change" was "in the style, language, and form of the journalistic article."

John Hellman (1981) discussed these changes in depth:

The new journalist exploits the transformational resources of human perception and imagination to seek out a fresher and more complete experience of an event, and then to re-create that experience into a personally shaped 'fiction' which communicates something approaching the wholeness and resonance it has had for him. Typically, the new journalist approaches his subject matter from the vantage point of a relentless witness and detective..., as an involved participant..., or from the inside of the subjects themselves... Above all, the new journalist wishes to use his imaginative powers and fictional craft to seek out and construct meaning. For this reason obtrusive 'style' and other signs of a writer's individual perspective are frankly, even assertively, present. Almost by definition, new journalism is a revolt by the individual against homogenized forms of experience, against

monolithic versions of truth.... The new journalist seeks not only new facts, but also the new ideas and forms through which they can develop a new meaning, and therefore perhaps approach a truth (pp. 7-8).

David Eason (1982), too, discussed the differences between the two kinds of reporting. In his analysis, new journalism

...reflects the dominance of metaphor in its construction. While reality is naturalized in routine journalism by de-emphasizing language and technique to reveal the transparency of events, New Journalism calls attention to itself as symbolic construction, similar to but distinct from the events it signifies (p. 145).

Furthermore, he claimed that new journalism constituted "a metalanguage" which held "up the assumptions of routine journalism for reflection."

Eason (1982) explained,

While both forms describe specific situations, New Journalism simultaneously calls into question the basis of making sense out of situations. By raising questions about the relationships necessary to create the report, New Journalism forces attention to the relationship necessary to create other forms of discourse.... New Journalism thus can be best characterized not as a set of writing techniques but as a set of metajournalistic operations through which journalism as a language becomes a subject for explicit reflection. The metajournalistic function of New Journalism removes the process of writing and reading reports from the realm of the taken-for-granted (1) by treating events as symbols, (2) by emphasizing the various 'world views' which constitute reality, (3) by stressing the role of the reporter in constructing a particular reality and (4) by calling attention to discourse as a mode for interpreting 'the real' (pp. 145-146).

Obviously, as evidence indicates, distinct differences between the traditional and new form^s of journalism exist. However, since new journalism uses the techniques of the fictionist, problems may inhibit the reporting. As Hellman (1981) emphasized,

The writer, finding a tension between the requirements of a true account of his subject and those of a strong narrative, may sacrifice truth for effect by overly dramatizing. When this occurs, new journalism becomes simply a version of the

'yellow journalism' against which today's conventional journalism was partly a response...(p. 18).

However, most new journalists research their subjects for days, weeks, and even months. Gay Talese (1970, p. vii), in the introduction to Fame and Obscurity, emphasized that new journalism should be "as reliable as the most reliable reportage..." Tom Wolfe (1972), in his autobiographical, as well as analytical, article on the development of new journalism, "The Birth of 'The New Journalism'; Eyewitness Report by Tom Wolfe," wrote,

We were moving beyond the conventional limits of journalism, but not merely in terms of technique. The kind of reporting we were doing struck us as far more ambitious, too. It was more intense, more detailed, and certainly more time-consuming than anything that newspaper or magazine reporters, including investigative reporters, were accustomed to. We developed the habit of staying with the people we were writing about for days at a time, weeks in some cases. We had to gather all the material the conventional journalist was after--and then keep going. It seemed all-important to be there when dramatic scenes took place, to get the dialogue, the gestures, the facial expressions, the details of the environment.... The most important things we attempted in terms of technique depended upon a depth of information that had never been demanded in newspaper work. Only through the most searching forms of reporting was it possible, in non-fiction, to use whole scenes, extended dialogue, point-of-view, and interior monologue...(pp. 43,45).

As journalists realized there was no such thing as objectivity and instead realized that there was something to be said for what some so-called new journalists were practicing, two very old, submerged journalistic traditions reappeared. Schudson (1978) labeled these the literary tradition and the muckraking tradition.

These traditions, of course, have been labeled differently by others.**

In the succeeding chapter, the traditions used in this study as well as the study's purposes, limitations, and design will be discussed.

NOTES

*See Deadline for the Media by James Aronson, The Mind Managers by Herbert Schiller, The Whole World is Watching by Todd Gitlin, Media Logic by David Altheide and Robert Snow, Mediaspeak by Donna Cross, Media Power by Robert Stein, Don't Blame the People by Robert Cirino, The Responsible Chord by Tony Schwartz, What's News edited by Elie Abel, The Brass Check by Upton Sinclair, The Press in Perspective edited by Ralph Casey, The Information War by Dale Minor, The Effete Conspiracy by Ben Bagdikian, Ninety Seconds to Tell it All: Big Business and the News Business by A. Kent MacDougall, Rich News, Poor News by Marvin Barrett, Moments of Truth? edited by Marvin Barrett, To Kill a Messenger: Television News and the Real World by William Small, Our Troubled Press edited by Alfred Balk and James Boylan, News: A Consumer's Guide by Ivan and Carol Doig, How True: A Skeptic's Guide to Believing the News by Thomas Griffith, Making News: A Study in the Construction of Reality by Gaye Tuchman, and News From Nowhere by Edward Jay Epstein.

**John Hollowell classified the subject matter of the new journalism into four categories: (1) celebrities and personalities; (2) the youth subculture and the still-evolving "new" cultural patterns; (3) the "big" event, often violent ones such as criminal cases and antiwar protests; and (4) general social and political reporting. Curtis D. MacDougall classified new journalism as: new journalism, activism and advocacy, impressionistic reporting, saturation reporting, humanistic reporting, and investigative reporting (stunts, crusading, muckraking). Charles Flippen was determined that there were five categories: literary, advocacy, underground, democracy in the newsroom, and public access. He dismissed precision journalism because it did not contribute to the concerns of the new journalist. Everette E. Dennis, in his article, "The New Journalism: How it Came to Be," mentioned five categories: the new nonfiction (reportage or parajournalism), alternative journalism (modern muckraking), advocacy journalism, underground journalism, and precision journalism. Everette E. Dennis and William L. Rivers increased the above list to include certain forms, media, and practices. In addition to new nonfiction, alternative journalism, advocacy journalism, and precision journalism, they listed journalism reviews and alternative broadcasting--two distinct media. Underground journalism, as it was formerly labeled, became counterculture journalism.

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CHAPTER II

THE SCOPE OF THIS STUDY

New journalism was at its height of popularity during the late 1960s and early 1970s; consequently, numerous books written by professional journalists as well as educators concerning the subject glutted the market. However, most were compilations of various previously published articles written by new journalists or compilations of articles about new journalism written by both practicing professionals and educators. Others concerned new journalists and their respective journalistic forms of expression.* Although some of these books definitely were helpful for a study of this kind, none traced historically or chronologically the lineage of new journalism, none presented evidence that showed new journalism was not new, none presented evidence that indicated new journalism appeared frequently whenever political or social upheaval was present, and none presented evidence that proved new journalism was closely linked to the realistic novel. Numerous published and anthologized articles have mentioned writers who used techniques of the new journalist, but none traced in depth the historical roots. Even the monumental volumes of journalism history have failed to trace properly what has become a major form of journalism.

Therefore, the primary purpose of this study was to examine certain writers and journalists, specifically examples of their writings, to

show that they were using a particular form of new journalism. The secondary purposes of this study were: (1) to disclose historically and chronologically the political and social climates in which each writer or journalist lived; (2) to show that political and social upheaval encouraged one or more forms of new journalism; (3) to show that a link between new journalism and the realistic novel actually existed; and (4) to show that new journalism was not actually new.

Limitations, of course, arose from the selection of writers, from the selection of their work, and from the historical periods in which they appeared. Furthermore, it must be emphasized that in certain cases every purpose could not be achieved, and understandably so.

To achieve the purposes, the following three types of new journalism were selected because they unquestionably constitute new journalism as practiced by reporters working for the established press:** new nonfiction (or reportage, parajournalism, literary) journalism; advocacy journalism; and alternative (or muckraking) journalism.

Succinct definitions for these types were borrowed from Ernest C. Hynds (1980):

New nonfiction...journalism involves the application of fiction techniques to reporting news and events. Much emphasis is placed on the characters involved and the scenes in which they perform....

Advocacy journalism is based on the premise that the journalist has both a right and an obligation to become involved in the events that he reports. The advocate, or activist, says that since objectivity in reporting cannot be obtained, it should not be attempted. The reporter should instead tell the truth of the event or situation as he sees it....

Alternative journalism is a form of muckraking or investigative reporting that began in small publications outside the establishment press and seeks to make the larger press responsive...(pp. 173-174).

Each type of new journalism will be explored and historically

traced. In the succeeding chapters, for each historical period, for each type of new journalism, writers or journalists have been selected, together with an example of their work, and will be discussed at length to determine: (1) whether the writers or journalists were indeed writing new journalism, or (2) whether the political and social upheaval actually encouraged certain writers or journalists to practice a type of new journalism, or (3) whether there was a link between what the journalists were writing and what the realistic novelists were writing.

In most cases, a chapter will be concerned with a certain time as well as several writers or journalists who practiced a form or forms of expression commonly used by others of his day. Writers who wrote similarly to those discussed but who were not examined in depth have been mentioned briefly in the notes to each chapter.

The study has been presented in a chronological time frame; consequently, since new journalism is not new, according to the evidence, the study begins in the late 1660s and ends in the early 1980s.

NOTES

*Nicholaus Mills' The New Journalism, A Historical Anthology (1974) and Tom Wolfe's and E. W. Johnson's The New Journalism (1973) are compilations of various previously published articles written by new journalists. Ronald Weber's The Reporter as Artist, A Look at the New Journalism Controversy (1974), Charles C. Flippen's Liberating the Media: the New Journalism (1974), Everette E. Dennis' The Magic Writing Machine, Student Probes of the New Journalism (1971), and Marshall Fishwick's New Journalism (1975) are compilations of articles about new journalism written by both practicing professionals and educators. The following books are intensive studies of new journalism; however, they are concerned with the new journalists and the forms they use: Other Voices: The New Journalism in America by Everette E. Dennis and William L. Rivers (1974), The New Journalism, The Underground Press, The Artists of Nonfiction, and Changes in the Established Media by Michael L. Johnson (1971), Fact and Fiction: The New Journalism and the Nonfiction Novel by John Hollowell (1977), Fables of Fact by John Hellman (1981), and The Literature of Fact by Ronald Weber (1980). The following books examine exclusively one form of new journalism or journalists who write one form of new journalism: Precision Journalism by Philip Meyer (1973), The Typewriter Guerrillas: Closeups of 20 Top Investigative Reporters by John C. Behrens (1977), The Underground Press in America by Robert J. Glessing (1970), The Paper Revolutionaries: The Rise of the Underground Press by Lawrence Leamer (1972), Outlaws of America: The Underground Press and its Content by Roger Lewis (1972), The New Muckrakers by Leonard Downie, Jr. (1976), and Alternative Papers: Selections From the Alternative Press, 1979-1980 edited by Elliott Shore, Patricia J. Case, and Laura Daly (1982).

**Established press or conventional press or commercial press includes newspapers, magazines, and books which are published by aboveground firms for the purposes of informing and entertaining the public and, at the same time, making a profit. Journalists who work for these firms or who have articles and book-length reports published by these firms are obviously not working for the underground or alternative press. Some early practitioners, however, because of their controversial advocating ideas, cared little about making a profit. Nonetheless, their contributions were of the utmost importance, and, in some cases, initiated what would become the established press.

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CHAPTER III

DANIEL DEFOE: THE FIRST NEW JOURNALIST

The first writer to be considered a new journalist, even though he was writing in the late 1660s, is Daniel Defoe.* As this chapter will show, Defoe was not just one of England's most prolific writers devoted to writing realistic, fact-based novels and to entertaining the public and making enemies by writing political criticism.** He was a new journalist who wrote for the masses. However, the period in which he lived must be discussed first to understand the political and social upheaval that plagued England. This upheaval, as will be shown, actually encouraged writers and journalists, including Defoe, to write advocacy and literary new journalism as well as realistic novels.

The Political and Social Climates

The year 1660 marked a dramatic change in both English history and English letters. Termed the year of the Restoration, since King Charles II returned from his exile of 17 years, 1660 marked the beginning of what was to become an important age. Between 1660 and 1789, England grew into a neo-classical empire which saw a great influx of immigrants, expeditions to other countries, including America and India, and the rise of Parliament as a powerful force in the English political structure. This neo-classical age, however, came to an end when

...the coming of the industrial world due to industrial

invention threw England into a revolution which brought in machinery and factories, changed the face of the landscape, expanded enormously the size of cities, and gave a profound shock to the existing habits of thought and outlook on life (Woods, Watt, Anderson, and Holzknicht, 1958, p. 812).

Although restored to the throne, Charles II was not without critics. Though many believed his reign would be an exceptional one, within years they saw that he was interested more in what the French had to offer, since his exile had been in France, than in what his English subject required. According to A Literary History of England,

...the necessary social, economic, and religious, common-sense, and at times even cynical evaluation of life was at wide variance from Roman stateliness and French refinement. The spirit of the age was far from unified; and in reaction against its complexity Restoration intellectuals thirsted for a rational simplification of their existence...(Baugh, 1948, p. 700).

Charles II, a Catholic, did, however, resign himself to his ministers' wishes and allowed them control of the government. As a result, the Church of England reigned while Puritanism weakened. Oliver Cromwell was dead, along with other Puritan leaders. Until Charles II died in 1685, English society was chaotic to a certain extent. For example, the King failed to produce an heir to the throne; the bubonic plague killed thousands of Englishmen in 1665; the Great Fire of London, which immediately followed, killed hundreds more; a brief war with Holland erupted in the mid-1660s, and an anti-Catholic rebellion occurred in the late 1670s.

When Charles II died, his brother, James II, succeeded him as King and for three years flaunted his Catholicism. The Duke of Monmouth, who was Charles II's natural but illegitimate son, attempted to overthrow James II and was subsequently executed. Tensions between persons of different religions mounted until the King issued a Declaration of

Indulgence which granted citizens of England the freedom of worship. However, when Protestants, who had believed that the successor to the throne would be Mary, the King's daughter as well as an Anglican who had married William of Orange, realized that the King's new-born son, a baptized Catholic, might become King, they immediately rebelled. Consequently, James II lost his throne in 1688 to William and Mary.

Although William and Mary were welcomed to the throne, Parliament exercised its power, and William and Mary had to accept a Bill of Rights. No longer did a King or Queen have power because of his or her heredity; rather, the power was granted by Parliament, although the two-party system, Tories and Whigs (Cavaliers and Puritans), which appeared during Cromwell's reign, failed to have an impact on English rule until after Mary's death in 1695 and William's death in 1702, when Mary's sister, Anne, became Queen. As mentioned in The Literature of England, during her reign a bitter struggle for power between the two parties erupted.

The Tories, under the leadership of Harley and Bolingbroke, were in power at the beginning and the end of Anne's reign; but with the death of Anne in 1714, the Whigs got control, drove out Tory office-holders, and turned the lives of men like Defoe...and Swift...into many channels besides politics (Woods, Watt, Anderson, and Holzknecht, 1958, pp. 815-816).

When Anne died Parliament demanded that the next Queen or King be a Protestant. George, who became George I, King of the United Kingdom of Great Britain, since England and Scotland had united under Anne's reign, was the only Protestant heir. George, who was the son of Sophia of Hanover, Germany, the granddaughter of James I, was not particularly interested in political affairs. Thus Parliament had a free hand. When George II succeeded his father to the throne in 1727 he, too, was disenchanted with English government. He was succeeded by his son,

George III, in 1760, during the Seven Years' War (1756-1763) in which England successfully acquired Canada from France. George III, although he tried to be a better King than his father and grandfather, failed to realize that England's colonial philosophy, which affected India, Canada, and America, was creating tensions abroad, especially in America.

English society suffered from disease probably caused by unsanitary conditions and improper storage of food. Personal hygiene was not a high priority. Thieves, especially highwaymen, robbed and murdered Englishmen who tried to ride to town, and London, of course, was not like it is today. Even before thousands of buildings burned in the Great Fire they were, for the most part, unkempt compared to today's standards. Those who lived in rural areas were mostly backward, since they seldom rode to town to hear the latest gossip. Those who lived in London had to walk or ride on unkempt streets. If they shopped or visited a coffee-house, they did so during the day; during the night murderers and thieves roamed the streets searching for victims.

Nonetheless, as Britain prospered first from a large trade in the import and re-export of colonial produce, second from a large trade in the export of agricultural produce such as grain, and third from the industrial revolution, the citizenry of Britain became enlightened from frequent visits to coffee-houses rebuilt of stone and, of course, from crusading journalists. Although problems such as war with another country plagued the Empire, the Empire survived. Even the internal bickering between Tory and Whig and Parliament and King could not destroy the nation's people.

Daniel Defoe

In such a climate, Defoe exercised his power with the pen. In 1701, his poem, "True-Born Englishman," which defended William III, was immediately successful and catapulted him to national prominence. Unfortunately, this success was short-lived. In 1702, he wrote The Shortest Way with the Disserters which criticized Dr. Henry Sacheverell, the High-Church priest, who failed to notice the subtle humor. Sacheverell had Defoe imprisoned, for the Church in England had political clout. If a priest learned of someone or read a poem disfavorable to him, he could have the person or author imprisoned without any question.

The Speaker of the House of Commons, Robert Harley, knowing of Defoe's capabilities as a writer, had Defoe released in 1703. Harley realized that Defoe's talents could be used to shape public opinion and consequently in 1704 he helped support The Review, a journal which Defoe published intermittently until 1714. The journal served Harley on numerous issues.

To understand the necessity of a journal, it must be emphasized that England's political atmosphere was intense. As Laura Ann Curtis (1979) explained,

First of all, the reigns of William, Anne, and George I occurred before the post-Tudor emergence of a period of political stability... Parties and factions were engaged in a fierce war for political power, a war complicated by the fluid and unsettled relationship between Crown and Parliament. Second, the English were bitterly divided over major political issues, most basic of which was the very legitimacy of the national agreement to bypass the male heir of James II in favour first of his daughters, then of a more distant Protestant line of cousins (p. 3).

In such a climate it was hard to distinguish Tories from Whigs, and

in reality both parties controlled the House of Commons intermittently from 1679 to 1722. During this period there were 17 elections. Instability was rampant--so much so that in 1695, after years of not being enforced, the Licensing Act, which had been established to regulate printers and what was published, was a law of the past. As clashes between the King and Parliament increased, each realized the significance of printers, especially their ability to shape public opinion. To license them, each believed, would be politically unsound. In addition, the rise of the two-party system made it difficult for the act to continue, since no particular person or party remained in power long enough to oversee its implementation. Consequently, since there was no law enforcing pre-publication censorship, "an explosion of polemical literature in the form of newspapers, newsletters, journals, pamphlets, broadsides, lampoons, and so forth" resulted (Curtis, 1979, p. 4).

Defoe, of course, was one of the better writers, and The Review was one of the most popular publications. As Curtis (1979) emphasized,

...part of Defoe's principal contribution was to hasten the eventual settlement of the major political issues themselves. He was an enthusiastic supporter of the Revolution: of the hereditary Protestant monarchy it prescribed, of the fundamental rights of Parliament and people it recognized, not to be dispensed with by royal prerogative, and of the legal toleration it entailed for Protestant Dissenters.... He advocated...negotiations for the union of England and Scotland. An outspoken opponent of the theories of divine right and of passive obedience professed by adherents of the Stuart dynasty, a ridiculer of Jacobites (supporters of James II and of his son, the Pretender), Defoe contributed to turning England away from its Stuart past to the present of its revolution settlement (pp. 5-6).

However, it was his partisanship--his loyalty to Harley--that caused the decline in readers and ultimately the demise of The Review. When Harley ousted Godolphin and the Whigs in 1710, Defoe supported him;

Defoe was considered by many to be a traitor. After having supported the war with France, he advocated peace; after having regarded France as England's economic rival, he advocated commercial trade. As Curtis (1979) wrote,

Distrust of Defoe stemmed mainly from contemporary partisanship, his connection with Robert Harley, the tactical shifts required by his role as spokesman for several different ministries, the complexity of his political and economic ideas, usually an idiosyncratic amalgam of seventeenth-century and modernizing tendencies, and his particular brand of moderation (pp. 15-16)....

Defoe supported Harley well. More importantly, he served England well. Out of the political and social upheaval, he realized that progress would only be made if advocates such as he would raise the issues and then persuade the masses and particularly certain political figures to act appropriately on those issues. As an advocate he had no rival, for he knew the issues that England had to reckon with. Unfortunately, his demise as an advocate was brought about by his own contrariness. His logic was soon replaced with political conviction, and his credibility as a journalist suffered. As an advocate, however, such conviction enabled him to present his point of view without having to contemplate the consequences, and any advocacy journalist writing today has such convictions, though they may be quite different from Defoe's. After all, any journalist who claims to be an advocate must have political convictions to present his side to an issue. This, of course, will be shown to be true in succeeding chapters.

In addition to advocacy reporting, Defoe wrote realistic, fact-based novels such as Robinson Crusoe (1719), which was based on Alexander Selkirk's unfortunate lengthy stay on the island of Juan Fernandez in 1704, and Moll Flanders (1722) which described in intimate detail the

common lives that tramped through London society. However, his realistic novels merely introduced him to another form of journalism: the literary or nonfiction novel. Indeed, Defoe amplified his talent in the dramatic account A Journal of the Plague Year (1722), which faithfully recorded the history of the Great Plague in London. Although Defoe had been five years old at the time of the Great Plague, he used what he remembered and what other survivors told him to recapitulate what actually occurred. Unquestionably fiction based on fact, the book was read by many who believed that the author had witnessed countless deaths; ironically, the book was written 56 years after the disease plagued England. Defoe, being the journalist and novelist he was, had based his account on other accounts of the Plague, such as Dr. Nathaniel Hodge's Loimologia (1720) and Thomas Vincent's God's Terrible Voice in the City (1667). Of course, there were other historical accounts of other plagues. According to Watson Nicholson (1919),

From these he got not only the facts concerning the origin, symptoms, and treatment of the distemper, but also the effects of the calamity on trade, on the appearance of the town and on the spirits of the people, as well as many illustrative stories. The newspapers of the times furnished him with the weekly Bills of Mortality, the progress of the contagion, weather conditions, movements of the court, proclamations regarding fasts, inhibitions of fairs in various parts of the kingdom, the building of fires in the streets in an attempt to check the spread of the disease, orders and prescriptions of the College of Physicians, the activities of the Mayor and Aldermen, advertisements of the quacks, the lists of charitable contributions, the alarms raised by the comets of 1664, together with the numerous interpretations of their meaning, accounts of other prodigies, stories about victims of the Plague, etc., etc...(p. 98).

Defoe described the horror from an observer's point of view. The observer was merely a citizen who described what he saw and heard. Defoe's style is simple and direct and, according to G. A. Aitken (1908), "adds to, rather than detracts from, the awe-inspiring nature

of the catastrophe" (p. ix).

The following excerpt illustrates not only Defoe's style, but how his character learned of various mishaps:

It was under this John Hayward's care, and within his bounds, that the story of the piper, with which people have made themselves so merry, happened, and he assured me that it was true. It is said that it was a blind piper; but as John told me, the fellow was not blind, but an ignorant, weak, poor man, and usually walked his rounds about ten o'clock at night and went piping along from door to door, and the people usually took him in at public-houses where they knew him, and would give him drink and victuals, and sometimes farthings; and he in return would pipe and sing and talk simply, which diverted the people; and thus he lived. It was but a very bad time for this diversion while things were as I have told, yet the poor fellow went about as usual, but was almost starved; and when anybody asked how he did he would answer, the dead cart had not taken him yet, but that they had promised to call for him next week.

It happened one night that this poor fellow, whether somebody had given him too much drink or no...and the poor fellow, having not usually had a bellyful for perhaps not a good while, was laid all along upon the top of a bulk or stall, and fast asleep, at a door in the street near London Wall, towards Cripplegate, and that upon the same bulk or stall the people of some house, in the alley of which the house was a corner, hearing a bell, which they always rang before the cart came, had laid a body really dead of the plague just by him, thinking, too, that this poor fellow had been a dead body, as the other was, and laid there by some of the neighbors.

Accordingly, when John Hayward with his bell and the cart came along, finding two dead bodies lie upon the stall, they took them up with the instrument they used and threw them into the cart, and all this while the piper slept soundly.

From hence they passed along and took in other dead bodies, till,...they almost buried him alive in the cart; yet all this while he slept soundly. At length the cart came to the place where the bodies were to be thrown into the ground,...and as the cart usually stopped some time before they were ready to shoot out the melancholy load they had in it, as soon as the cart stopped the fellow awaked and struggled a little to get his head out from among the dead bodies, when, raising himself up in the cart, he called out, 'Hey! Where am I?' This frightened the fellow that attended about the work, but after some pause John Hayward, recovering himself, said, 'Lord, bless us! There's somebody in the cart not quite dead!' So another called to him and said 'Who are

you?' The fellow answered, 'I am the poor piper. Where am I?' 'Where are you?' says Hayward. 'Why, you are in the dead-cart, and we are going to bury you.' 'But I ain't dead though, am I?' says the piper, which made them laugh a little, though, as John said, they were heartily frightened at first; so they helped the poor fellow down, and he went about his business (Defoe, 1908, pp. 103-105).

The excerpt contains the element found in new journalism. For example, Defoe presents his story through a scene-by-scene narrative. Concurrently, the reader learns of the character's economic status, as well as the traits of his personality. Furthermore, Defoe's anecdote is presented in the third-person. Though the use of dialogue is slight, it is nonetheless present and relevant to the story's humorous ending. According to Wolfe's four devices for emotional impact, a requirement for the literary form of new journalism, Defoe's work not only meets the requirements, but because of its unusual candor--Defoe presented in a humorous vein another aspect of the bubonic plague, a subject that was usually reserved for serious and concerned writers--it surpasses much of the new journalism that exists today. Indeed, few writers who practice new journalism can write about an incident that is unusually funny yet serious. Though the bubonic plague was not normally associated with humor, Defoe depicted an incident that was not only humorous but one that could conceivably have occurred.

Since A Journal of the Plague Year (1722) is an undeniable historical record of the Great Plague, its importance to historians studying that particular period is unquestionably great. Consequently, as a piece of literature, the work should be considered by scholars and journalists as a serious document and not as a work of fiction.

Thus Defoe was a new journalist who practiced advocacy new journalism as a result of the political and social turmoil that

confronted England and who then turned to literary new journalism when his popularity as an advocate decreased. It should be mentioned that Defoe's advocacy and literary new journalism preceded by several years the form of expression that became known as the realistic novel. Though Defoe was the first writer in England to experiment with this form, an in-depth discussion of his efforts has not been presented. However, the fact that his novels were based on lives or events is enough to suggest that there is a link between new journalism, particularly the literary form of new journalism, and the realistic novel.

In the succeeding chapter, one of the first realistic novelists to appear in England will be discussed at length to illustrate this link.

NOTES

*Other journalists and writers who wrote either advocacy or literary new journalism during this period include: Edward "Ned" Ward who lived from 1667 to 1731. Ward wrote A Trip to Jamaica (1698) and A Trip to New-England, With a Character of the Country and People, both English and Indians (1699), and published The London Spy, for which he wrote satiric accounts of London life. Ward's popularity was primarily based on his ability to personalize what he reported, and his narratives contained the elements essential to new journalism, including reporter as observer, dialogue, and scene-by-scene construction; Jonathan Swift who lived from 1667 to 1745. Swift published the Examiner, the official publication of the Tory party, and wrote political propaganda in pamphlet form. A staunch supporter of Robert Harley's Tory ministry, his advocating ideas appeared in the bestselling Conduct of the Allies (1711) and the controversial Publick Spirit of the Whigs (1714), which satirically attacked the Whig party; Richard Steele who lived from 1672 to 1729. Steele published the Tatler, a newspaper that appeared three times a week, for which he and later Joseph Addison contributed not only light, entertaining personalized news stories, but literary as well as satiric essays on morals or manners and certain prominent citizens. Occasionally, Steele included an attack on gambling, dueling, brutality, or drinking; and Joseph Addison who lived from 1672 to 1719. Addison, in addition to contributing to Steele's Tatler, published the Spectator, which was a more polished Tatler, for which he wrote entertaining personalized articles, including essays, stories, and articles of criticism. His philosophy about man was voiced by personae, including the popular Sir Roger de Coverly.

**The latter was not necessarily new; indeed, William Carter was hanged in 1584 for printing pamphlets which defied the Tudors; Robert Waldegrave, John Hodgkins, Hugh Singleton, and John Stroud attacked the Established Church; John Charlewood, John Wolfe, Roger Ward, and William Holmes attacked monopoly control; Nathaniel Butter and Thomas Archer were censored in the early 1620s when they published corantos criticizing James I's foreign policy; Nicholas Bourne, Nathaniel Butter, and Thomas Archer, after his release from prison, started other corantos which were eventually restricted in 1632; John Milton, the poet, argued for a free press in his Areopagitica of 1644; and William Walwyn, Henry Robinson, Richard Overton, and John Lilburne argued for a free press as well.

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CHAPTER IV

HENRY FIELDING: A REALISTIC NOVELIST

Though Henry Fielding was not the first realistic novelist to appear in England, he was perhaps the most thorough when it came to providing the reader with characters and events based on lives and incidents. As this chapter will show, though he, like other realistic novelists of the period,* was intermittently engaged in writing for newspapers or political journals, his novels, because the characters were based on real persons and because they expressed explicitly the author's attitudes toward English society, especially its manners or morals, were undeniably linked to new journalism. However, a brief discussion of how the realistic or modern novel came to be must be presented first if one is to understand its make-up.

The Rise of the Modern Novel

The realistic novel was characteristic of tales told several thousand years ago. From the Greek romances, which contained weak plots as well as artificial characters, to the Anglo-Saxon heroic epics and the Elizabethan novelle, to the Renaissance adventure stories, which contained action but lacked coherent plots, the modern novel grew.

However, the realistic novel or modern novel that ultimately surfaced in England contained a beginning, middle, and end. Construction of the plot, no matter how complex, as well as the

characters, was the writer's highest priority. The early realistic novelists, especially Fielding, were of great importance because they set the ground work for a form that was unique. Their novels, particularly Fielding's, were filled with characters to whom readers could relate, since the characters' lives were similar to the readers'. In addition, the writers often passed off their work as either histories or biographies.

Henry Fielding

Henry Fielding was born near Glastonbury in 1707 and was educated at Eton and Leyden. Aspiring to be a dramatist, he left for London in the late 1720s, where he wrote plays, including Pasquin (1736), which severely attacked Sir Robert Walpole's government and subsequently provoked the Licensing Act of 1737. The act decreased the number of theaters and established the Lord Chamberlain's veto on plays. Fielding's chief source of income was eliminated. It should be mentioned that his dramatic works were satiric, burlesque, amusingly appropriate for the times. Whenever he ridiculed the upper classes, the audiences responded with approval. What he learned as a dramatist was certainly helpful later, especially when he turned to the novel. However, before he wrote his first novel he became co-editor in 1739 of the Opposition newspaper, The Champion, through which he continued his attacks against Walpole. As John Butt (1980) wrote,

To this journal Fielding contributed a number of essays modeled on The Spectator. Just as Joseph Addison had invented a Spectator Club and had defined the persona of one member of the club who should write his lucubrations, aided and abetted by his fellow members, so Fielding assumed the persona of Captain Hercules Vinegar, whose business it was to write about the issues of the day, aided by his wife Joan and their two

sons. Also like Addison he varied the form of his articles: now character sketches, now lay sermons or letters from imaginary correspondents, visions, critical papers, essays in installments, and Saturday papers on religious matters...(p. 97).

Though writing about politics for a newspaper was not to his liking, what he learned from this experience enabled him to write about rich as well as poor. When Samuel Richardson's Pamela, or Virtue Rewarded appeared in 1740, Fielding immediately wrote a parody. Shamela, a hilarious effort, appeared in 1741. In 1742 The History of the Adventures of Joseph Andrews and of his Friend, Mr. Abraham Adams was published much to the delight of the reading public.

According to John Drinkwater (1962),

The story is remarkable for the famous character of Parson Adams, the lovable country curate, as distinguished for his poverty as his learning; his ignorance of the world, his zeal and virtuous simplicity, his absence of mind, his oddities and little predicaments, excite the mirth and win the love and esteem of every reader...(p. 318).

In 1743 the History of the Late Mr. Jonathan Wild the Great was published. According to George Saintsbury (1909), this was undoubtedly a mere exercise to Fielding:

...a special side study, or preliminary exercise, in two methods or processes which...give its principal distinction to Fielding's work. One of these methods is the ironic-sarcastic; the other is the unsparing analysis of human motive and character.... From beginning to end the temper and tone are purely ironic; there is hardly a sentence in the book where some word, or words, or the whole clause, does not either bear a meaning quite opposite to the ostensible one, or suggest something which is at any rate quite different from the ostensible. From beginning to end--with the exception of one main character whose heart is better than his head, and a few minor ones grouped round him--the entire dramatic personae is composed of the dregs or the scum of society...(pp. xxix-xxx).

In Joseph Andrews, Fielding had written a parody based on fact. Characters who represented different economic and social strata of

English society were indeed depicted accurately through their behavior and their conversations. As Butt (1980) wrote,

While most of the men and women in Joseph Andrews are worse than they seem, others are better. And though the bedraggled appearance of the worthy Adams is the most prominent example, Fielding asks us to notice that the man who lends all but sixpence of the sum needed to pay the stranded travelers' bill is not the wealthy Parson Trulliber but 'a fellow who had been formerly a drummer in an Irish regiment, and now travelled the country as a pedlar'; that when Joseph lies sick at the Tow-wouses' inn, it is not the surgeon or the parson or the innkeeper who looks after him, but Betty the chambermaid, whose morals are no better than they should be; and that when Joseph has been found wounded and naked in a ditch, it is not any of the fine ladies in a passing coach who takes pity on him, but the postilion...(p. 100).

The above illustrate how well Fielding knew the society in which he lived. He had learned that the wealthy would not give to those who needed help, nor would surgeons help those who were too poor to pay for their services, nor would women of the upper class take pity on the unfortunate. Perhaps no other writer of the period captured with as much sincerity and humor the manners and morals of English society.

In Jonathan Wild, Fielding had written an ironic if not clever biography of an infamous real-life criminal, the Great Man. An apparent attack on Walpole, Fielding ironically praised the qualities which not only helped the criminal to achieve success but helped the prime minister to do the same.

His greatest work, The History of Tom Jones, a Foundling, appeared in 1749. This masterpiece was immediately popular and the reason was simple: Fielding's command of character or, in its broadest sense, style. As Saintsbury (1909) explained,

With the doubtful exception of the villain, Blifil, who, though nothing that he does or says can be pronounced impossible or even improbable, somehow does not seem to come up to the rest in complete verisimilitude, everybody in Tom Jones, for all the antique dress and speech and manners, is a

person whom you might meet every day: one or other of them you do meet almost every day. This divine or diabolical lifelikeness is achieved by the presence of all sorts of little true strokes, but most of all by the absence of any stroke that is false. Neither their speech nor their action ever betrayeth them: they are never 'out'.... Almost higher again, for some readers perhaps, are the attractions...under the head of style--the clear, vigorous, picturesque English, sometimes flouting the grammar itself; the constant, never overdone, ever present flow of irony--always dry, never bitter, and with the dryness softened like that of the greatest wines by the volume and roundness of flavour; above all, the ever-recurring jewels of phrase, too quiet and unpretentious for the now hopelessly vulgarized word 'epigram,' but specimen--examples of wit and wisdom mingled; flashing light over the pages, sometimes down to the depths, sometimes up to the heights, of humanity (p. xxxiii).

In addition to Fielding's ability to capture through dress, speech, and manners the milieu and characters of England, it should be mentioned that several of the characters were taken from life, including the righteous Sophia, who was based on Fielding's wife, Charlotte Cradock.

Amelia, which was published in 1751, followed Tom Jones and was his last novel. The character Amelia, the courageous heroine of the story, was based on Fielding's wife, too. Though the book opened with her husband, Captain Booth, disclosing his adventures to Miss Matthews, who seduces him, in Newgate prison, the story actually concerned the social system that suppressed Booth and his family and Booth's cowardice to overcome the suppression in order to earn a comfortable living. As Martin C. Battestin (1979) explained,

Though his ostensible focus is the domestic tribulations of the feckless Captain Booth and his long-suffering wife, Fielding's true intentions are all too patently didactic: scene after scene is calculated to expose the imperfections of the penal laws, the destructiveness of infidelity, the injustices of the patronage system, and the immoralities of an effete and pleasure-loving society...(p. 396).

Fielding had used the novel not only to weave a story but to portray accurately the ugly problems that confronted England. His writing

revealed his attitudes toward politics and life in general. In the following excerpt from Amelia (1914), for example, Fielding's attitudes toward justices who failed to learn the laws of England are apparent. Indeed, he reveals the stupidity of one justice when the justice provides his reason for finding the defendant guilty:

The first who came upon his trial was as bloody a spectre as ever the imagination of a murderer or a tragic poet conceived. This poor wretch was charged with a battery by a much stouter man than himself; indeed the accused person bore about him some evidence that he had been in an affray, his clothes being very bloody, but certain open sluices on his own head sufficiently showed whence all the scarlet stream had issued: whereas the accuser had not the least mark or appearance of any wound. The justice asked the defendant, What he meant by breaking the king's peace?--To which he answered--'Upon my shoul I dod love the king very well, and I have not been after breaking anything of his that I do know; but upon my shoul this man hath brake my head, and my head did brake his stick; that is all, gra.' He then offered to produce several witnesses against this improbable accusation; but the justice presently interrupted him, saying, 'Sirrah, your tongue betrays your guilt. You are an Irishman, and that is always sufficient evidence with me' (p. 7).

Since Fielding studied law and had been appointed principal justice of the peace for Westminster and Middlesex in 1748, he knew from what he had observed that such atrocities of justice were prevalent. The above probably occurred, for Fielding prefaced the incident with the fact that Mr. Trasher, the justice hearing the case, had never read one syllable of the law.

In essence, then, he incorporated fact within fiction: he used incidents which had happened not only to himself but to others; he drew characters from persons he had heard of or knew; he used language which was descriptive and relevant to the times; and his characters' conversations were realistic and, in some cases, transcribed from documents.

Since both forms of expression--the new journalism, the realistic

novel—contained elements of truth, a link between the forms certainly existed. Whether the link continued to exist is a matter that will be discussed later.

In the succeeding chapter one of the pioneering new journalists to appear in America will be discussed in depth.

NOTES

*Other realistic novelists of this period include: Samuel Richardson who lived from 1689 to 1761. Richardson wrote Pamela, or Virtue Rewarded (1740) and Clarissa, or the History of a Young Lady (1748). The latter was told through the use of letters or what is commonly called the epistolary form. Richardson, by using this story technique, revealed more about the characters, particularly their thoughts, than could be revealed had he used the traditional narrative form; Laurence Sterne who lived from 1713 to 1768. Sterne wrote The Life and Opinions of Tristram Shandy (1759-1767), a multi-volume outrageous novel which covered not only Tristram Shandy's life but his father's and his Uncle Toby's; Tobias Smollett who lived from 1721 to 1771. Smollett wrote Roderick Random (1748), The Adventures of Peregrine Pickle (1750), The Adventures of Fedinand Count Fathom (1753), The Adventures of Launcelot Greaves (1760-1763), and The Expedition of Humphrey Clinker (1771). Smollett's first novel, Roderick Random, was based on his journey from Glasgow to London as well as other experiences. His second novel, The Adventures of Peregrine Pickle, was not only autobiographical but it contained journalistic accounts of real people who had nothing to do with the story. His last novel, The Expedition of Humphrey Clinker, was based on his travels through France, Italy, England, and Scotland. Using the epistolary technique which Richardson had perfected, he captured the milieu of England and Scotland like no other of his day. His main character, Matthew Bramble, a Welsh squire, was proud, generous, like Smollett himself. In addition, the letter form allowed Smollett to concentrate on his characters, to present their thoughts, their feelings. The reader learned that Smollett preferred country life to city life, as well as his political philosophy. Indeed, approximately one half of the novel was filled with economic, social, and political history.

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CHAPTER V

TOM PAINE: ADVOCATE FOR REFORM

The first writer to be considered a new journalist in America is Tom Paine. As this chapter will show, Paine was not merely an Englishman who immigrated to America to live. He was a new journalist who was influenced by various religious and political philosophies. The life he had lived in England nurtured his rebellious nature and, together with the religious and political philosophies he had studied, enabled him to understand religious and political oppression and subsequently argue against both. The period in which he lived must be discussed first, however, to understand the political and social upheaval that plagued America and encouraged writers and journalists, including Paine, to write advocacy new journalism.

The Political and Social Climates

Under Charles II, England furthered its expansion in America. It occupied the Atlantic coast from Canada to Florida. Pennsylvania was founded, and Philadelphia, which had begun in 1682, became the greatest river port in America. Carolina was founded, and plantations, which were farmed by slaves, were developed. The chartered colonies became Crown colonies, and governors appointed by the Crown replaced proprietors or managers. The influx of Puritans and Cavaliers increased the colonies' population, and the Indians were eventually

stripped of their land.

Other colonies were founded, such as Georgia. However, the colonists were hemmed in by the French and Indians, and England, although it was the mother country, failed to help the colonists in their struggle to survive. Instead, laws were enacted to prohibit colonists from selling anything other than agricultural goods to England. Concurrently, whenever something was purchased it had to come from England. Tariffs were placed on certain imports to keep the colonists from buying those products. Still, laws were passed to limit what could be produced, such as iron.

To the colonists one King or Queen was as bad as the next. Indeed, it made little difference whether James II, William and Mary, Anne, George I, George II, or George III reigned. The colonists' problems remained the same. Nonetheless, they had to be happy when England won the Seven Years' War, for it captured for the British Empire what had belonged to France: Canada. Subsequently, the fear of being invaded by France was eliminated.

However, when the Crown and Parliament began to restrict American expansion as well as limit American trade, the colonists grew angry. When various acts were imposed, colonists realized that Britain was trying to tax them for revenue. Although repeated demonstrations forced Parliament to repeal certain acts, other measures were enacted to serve the same function as the acts. Eventually, certain writers convinced the colonists to unite and boycott British goods. In 1770 certain measures were repealed. Three years later the Tea Act, which fostered the Boston Tea Party of the same year, and subsequently the 'Intolerable Acts' forced the citizenry of Massachusetts to arm themselves for

combat. Delegates from 12 colonies attended the First Continental Congress at Philadelphia in 1774 and pledged to defend Massachusetts. The Congress also made demands on Britain which Britain would not meet. When Governor Thomas Gage, who was also Commander-in-Chief of the British Army in America, was ordered to re-establish British rule, his military action set off the War of Independence, a war that began in 1775 and ended in 1783.

America won its independence, and each colony became a state. However, the central government faced many problems, including the ratification of the Constitution.

American society was basically rural and poor. Puritans as well as other colonists lived on farms; few lived in cities, although cities grew rapidly due to the influx of people from other countries. If the farmer or plantation owner visited a city, he would have to travel on roads made of mud; if he made his destination without loss of pocketbook or limb, he would find streets made of cobblestones or gravel or, in some cases, dirt. But this was merely the beginning of an experience he would not forget. According to John M. Blum et al. (1981),

Swine roamed everywhere, feeding on the refuse; drovers herded sheep and cattle to the butchers. Elegant carriages rolled impatiently behind lumbering wagons as great packs of barking dogs worried the horses. Sailors reeled out of taverns, and over the roofs of the houses could be seen the swaying masts and spars of their ships. The farmer had been told that the city was a nursery of vice and prodigality. He now saw that it was so. Every shop had wares to catch his eye: exquisite fabrics, delicate chinaware, silver buckles, locking glasses, and other imported luxuries that never reached the crossroads store. Putting up at the tavern, he found himself drinking too much rum. And there were willing girls, he heard, who had lost their virtue and would be glad to help him lose his. Usually he returned to the farm to warn his children as he had been warned. He seldom understood that the vice of the city, if not its prodigality, was mainly for transients like himself. Permanent residents had work to do (p. 64).

Those who lived in cities were merchants who either purchased or traded produce, shipwrights who constructed ships, millers, instrument-makers, coopers, schoolmasters, barbers, craftsmen, and a host of others. However, according to Blum et al. (1981),

...city-dwellers had problems that other Americans had not yet faced: city opulence bred thieves and vice of all kinds; city filth necessitated sewers and sanitation laws; city traffic required paved streets and lights; and the city's closely packed wooden houses and shops invited fires that might, and repeatedly did, destroy vast areas. City-dwellers also came face-to-face, more often than other Americans, with poverty. So many of the jobs in a city depended on the prosperity of overseas trade that when trade was bad jobs disappeared, and the men and women who lived by them had no place to turn. As cities grew, so did the numbers of the poor and unemployed who had to be cared for (p. 65).

Nonetheless, in order to tame a harsh wilderness, work had to be done, and the Puritans, among others, performed well. Though they were God-fearing, they enjoyed the vices of man, including drink and sex. Still, the religious views of John Calvin dominated their lives. Predestination instilled in them a spark that ultimately ignited their will to achieve what man had not achieved before: freedom to grow strong both spiritually and economically.

Although witch hunts occurred in the 1690s, and differences between Puritan and Anglican and Quaker philosophy stirred fanatics to commit physical atrocities such as imprisonment or banishment before the 1700s, after 1720 religion experienced the "Great Awakening." Revivals, which were more emotional than intellectual, were held throughout the colonies for society's lower classes. From the Dutch Reformed churches of New Jersey to the Scotch-Irish Presbyterian churches of Pennsylvania, revivalism, because it made religion more personal, prospered throughout the 1700s.

During this period, social, educational, and political institutions

were founded. Colleges prepared students for the ministry, and enlightened them in physics, philosophy, and psychology. Literature, too, appeared. From histories and autobiographies, to plays and novels, colonists were provided entertainment. Perhaps the most important form of literature during this period was the advocating essay, and Tom Paine was the undeniable champion for a cause.

Tom Paine

Born in Thetford, England in 1737 to a low social class Quaker family, Tom Paine attended Thetford Grammar School. When he was 16 he left home by ship and sailed as far as London, where he became an apprentice to a staymaker. London at this time was, according to Howard Fast (1945),

...for at least half its population, as close an approximation of hell as is possible to create on this earth. The enclosure laws of the previous two centuries had created a huge landless population that gravitated toward the urban centers, mostly toward London, to form a half-human mob, not peasants, not craftsmen--the first tragic beginnings of a real working class. But the primitive capitalism of the time could not absorb even a fraction of the mob. Starvation, thievery, murder, and drunkenness were the order of the day. The section where these people lived was known as the Gin Mill; gin was their only escape. No doubt, when Paine went into the Gin Mill, when he sought to escape staymaking through that valley of hopelessness, gin was his surcease too. He went as low as the people, suffered with them, attempted their avenues of escape, and thereby came to understand them...(pp. ix-x).

During this time, Paine learned of Newtonianism by attending philosophical lectures given by Benjamin Martin, James Ferguson, and Dr. Bevis, a member of the Royal Society and an astronomer. In addition to this influence, his philosophy of life was broadened by classical antiquity, which was commonly used by deists when confronted by churchmen. For example, if Paine were questioned whether men could live

morally without Christianity, he would point out that Aristotle, Plato, and Socrates had lived before Christ, and yet they had signs of nobility. Another influence was his acquaintance with the relationship of Freemasonry to the religions of ancient Egypt, the Persians, and the Druids. These four influences--Quakerism, Newtonianism, classicism, and the early Eastern religions and Freemasonry--formed four major religious premises:

...(a) that nature, in the eye of rationalistic science, is a divine revelation; (b) that such science reveals "a harmonious, magnificent order"--that nature is law; (c) that the natural man shares the divine benevolence and that in this harmonious order his wants, acting upon every individual, impel the whole of them into society, as naturally as gravitation acts to a center; (d) and that an attempt to re-establish in politics and religion a lost harmony with this uniform, immutable, universal, and eternal law and order, and to modify or overthrow whatever traditional institutions have obscured this order and thrown its natural harmony into discord will constitute progress, will rapidly decrease human misery, and will rapidly usher in the birthday of a new world (Clark, 1944, pp. xv-xvi).

From these premises his political philosophy grew.

After numerous jobs in numerous places, he got a job as an exciseman or tax collector. However, he disliked the position and returned to staymaking which he also disliked. He tried other trades such as cabinet-making and cobbling, but unhappiness and despair followed him.

From 1768 to 1774 he was excise officer at Lewes, Sussex; he was dismissed for addressing Parliament in behalf of the excisemen who requested higher wages. Since he had lost his business and was unquestionably in debt, he borrowed or earned enough money for passage to America.

Benjamin Franklin, whom he had met in London, helped him find employment. Paine worked as an editor for Robert Aitken who published The Pennsylvania Magazine. Almost immediately Paine's advocacy

journalism earned him a reputation as one of the foremost writers of his day. In addition to writing antislavery essays, he wrote for the revolutionary cause, a cause for which he had been born. Indeed, within the revolutionary climate Paine was at ease; he knew that his hour had arrived and that his political and religious philosophy would ignite the fuse of perhaps the greatest power ever seen by man. It should be mentioned that his life in England, which was unstable to say the least, had a profound influence on his philosophy of life and subsequently his writing.

Paine served as editor of The Pennsylvania Magazine for approximately 18 months. In 1776 he published Common Sense, which had a powerful influence on the Declaration of Independence. In the same year he published the first number of The Crisis which he had written to encourage the Revolutionary soldiers. In 1780 he published Public Good, a pamphlet which urged the nation to become the owner of western lands claimed by Virginia. During 1782 and 1783 he wrote six letters for the Providence Gazette which defended taxation of Rhode Island by the federal government. In 1791, after having returned to England, he published the first and second parts of The Rights of Man which was a reply to Edmund Burke's critical Reflections on the French Revolution. The Rights of Man advocated for England a revolution similar to that which had occurred in France. Paine was charged with sedition; before his trial, however, he escaped to France where he wrote the third part of Rights of Man. In 1793 he wrote the first part of Age of Reason; the second part appeared three years later.

Although Common Sense, The Crisis, The Rights of Man and Age of Reason were perhaps his most important writings, it should be mentioned

that he wrote Dissertation on the First Principles of Government (1795), Dissertations on Government, the Bank, and Paper Money (1786), Decline and Fall of the English System of Finance and Letter to Washington (1796), Agrarian Justice and Discourse to the Theophilanthropists (1797), Letters to the Citizens of the United States (1802), and Reply to the Bishop of Llandoff, which was published in 1810, a year after his death.

Paine, according to Harry Hayden Clark (1944), assumed that men were "naturally altruistic," or that man's "self-interest would harmonize with the social good of all." He believed in the "social compact theory of the origin of government." He was convinced that every man was "equally endowed at birth by the creator with certain inherent rights," or natural rights. He believed in rational principles to promote progress. He was convinced "that the principles of sound government must be embodied in a written constitution." He assumed that in order to promote the good for all there had to be a governmental body to which the people had access (pp. xxxiv-li).

Paine, of course, was not the first political philosopher. As Howard Fast (1945) emphasized,

Before Paine ever wrote a word, there were political philosophers in plenty: Voltaire, Locke, Milton, Cromwell, Rousseau, to name only a few. In America, long before Paine's time, such popular leaders as William Penn and Roger Williams had put the most advanced social and political theory of the age into practice, and what's more had, within limits of time and space, made those theories operate successfully...(p. xi).

However, Paine's writing was different. Fast (1945) pointed out:

They wrote abstractly of the pattern of change; Paine wrote realistically of the method of change. They were philosophers who created political philosophy; Paine was a revolutionist who created a method for revolution. They moved men to thought; Paine moved men to thought and action. They dealt with theory and ideals; Paine dealt with the dynamics of

one force playing against another (p. xii).

In the following excerpt from Common Sense (1776), which came after his discussions of government in general, monarchy and hereditary succession, and the state of America, Paine tried to persuade the reader that America has the capabilities to break with England:

'Tis not in numbers but in unity that our great strength lies: yet our present numbers are sufficient to repel the force of all the world. The Continent hath at this time the largest body of armed and disciplined men of any power under Heaven; and is just arrived at that pitch of strength, in which no single colony is able to support itself, and the whole, when united, is able to do any thing. Our land force is more than sufficient, and as to Naval affairs, we cannot be insensible that Britain would never suffer an American man of war to be built, while the Continent remained in her hands. Wherefore, we should be no forwarder an hundred years hence in that branch than we are now; but the truth is, we should be less so, because the timber of the country is every day diminishing, and that which will remain at last, will be far off or difficult to procure (pp. 31-32).

The example illustrates Paine's ability to make a point as abrupt as possible and concurrently maintain a surmountable level of impact. By using simple words and simple and compound sentences, the reader easily understands Paine's message. By mentioning the most important point first, then supporting that point with several statements of fact, and finally explaining why immediate action must be taken, Paine has written what could be considered a piece of new journalism, for advocacy new journalism is quite similar in that the writer makes his point or points at the beginning, supports that point with factual evidence, then provides a reason for immediate action. The advocating new journalist may explain what kinds of action should be considered. In the excerpt, Paine explained indirectly the action that should be taken.

Excerpts of Common Sense were printed in newspapers and, as a result, Paine's beliefs about "independence" united Americans throughout

the colonies. Without question, the popular pamphlet not only helped initiate the Revolutionary War but served as a model for the Declaration of Independence which was written several months later.

In the succeeding chapter one of the literary new journalists, one of the advocacy new journalists, and one of the muckraking new journalists who wrote in Europe during the nineteenth century will be discussed in depth.

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CHAPTER VI

DICKENS, MARX, AND STEAD:

THREE NEW JOURNALISTS

Charles Dickens, Karl Marx, and W. T. Stead are considered to be new journalists who wrote during the nineteenth century, including literary new journalism,* advocacy new journalism,** and muckraking new journalism, respectively. As this chapter will show, Dickens was not merely a realistic novelist who wrote fact-based novels. He was a literary new journalist who wrote for the masses. Marx was not just a proponent of communism. He was an advocacy new journalist who contributed to the New York Daily Tribune. Stead was not merely the force behind the Pall Mall Gazette. He was a crusading new journalist who exposed the ills of English society. However, the period in which these writers and journalists lived must be discussed first to understand the political and social upheaval that plagued Europe and subsequently encouraged writers and journalists, including Dickens, Marx, and Stead, to write literary, advocacy, and muckraking new journalism.

The Political and Social Climates

The British Empire lost America to the colonists. England still remained the colonists' main source of income, since most of the produce colonists sold went to England. George III reigned, and William Pitt,

his prime minister, realized that industrial growth would lead England to prosperity if war did not come. Exports increased; banks were built; societal ills were eliminated. However, war did come. The French Revolution, which had fostered a Convention made up of several hundred Deputies, had seen the execution of Louis XVI in 1793. Although Pitt believed that France had too many internal problems to declare war on Britain, nonetheless in less than a month after Louis XVI's execution, war was declared. France witnessed several changes, however, during its struggle for European supremacy. The Convention gave in to what was called the Directory, and the Directory was eventually abolished when Napoleon Bonaparte became the first modern plebiscitary dictator. Unfortunately, Britain was having her own problems; the Irish, who had been forbidden to sit in Parliament, rebelled in 1798. Pitt initiated legislative action which added Irish seats to the House of Commons. The same year, 1801, he resigned. Unfortunately, this piece of legislation was not enacted.

In 1802 Britain signed the Treaty of Amiens with France. However, within a year England declared war, and Pitt returned to form a conservative government. Though Napoleon's Army and Navy threatened England, England won a great victory in 1805. Admiral Nelson gained control of the Channel by defeating the French at Trafalgar. Such a feat gave England power over the seas. However, France invaded Austria and later Russia, two of England's allies, in an effort to destroy England. Napoleon believed that if he could control the markets in Europe he could exclude English products. Since England depended on European markets for her livelihood, the plan was indeed effective, for England's economy suffered. Fortunately, England gained access to the

Continent in Portugal in 1808 and, after several years of fighting, penetrated France. Napoleon's forces faced severe opposition; they were defeated in 1814.

The British Empire suffered. The national debt had almost quadrupled in less than 25 years. Since payment of this debt had to come from the government, the government had to initiate measures to obtain the funds. Of course, outcry resulted, mixed with demonstrations.

George IX succeeded his father in 1820. A year later, when a new home secretary took office, recovery began to emerge. Sir Robert Peel lowered tariffs as well as repealed other repressive laws.

Concurrently, George Canning, who succeeded Viscount Castlereagh as foreign secretary, recognized Spain's American colonies as well as Portugal's constitutional government and Greek independence. Unfortunately, he died in 1827. Viscount Goderich, his successor, failed miserably. The disputes between Whig and Tory were too much for him; he was replaced by the Duke of Wellington who was faced with problems from Ireland.

When William IV succeeded to the throne in 1830, the Whigs came into power. Parliament was represented by the aristocracy, not the middle class who worked in factories in the cities. Arguments for reform filled the atmosphere. After several attempts, a reform bill finally passed in 1832. Those who had cried for representation of the masses had been appeased by the passage of the bill, but for them actual representation in the House of Commons was minute compared to the representation for the landed gentry.

Other laws ended slavery in the British colonies, limited or

restricted child labor, reformed municipal government, and regulated produce. During this period the Whigs were sometimes referred to as Conservatives.

In 1837 William IV died and was succeeded by his niece Victoria, who was merely 18. Her reign was a long one, lasting until 1901. Unfortunately, during the first few years of her reign, England's economy suffered. The laboring class, especially the industrialists and their employees, organized nationally to reform Parliament. The Chartists, who represented the working classes, made demands on Parliament; in short they believed that the working classes needed political power to better the working conditions. The new Poor Law, which had been enacted in 1834 and had been criticized by such writers as Charles Dickens for its anti-labor philosophy, was particularly an issue. The Anti-Corn Law League, which was represented by members of the middle class, attempted to have the Corn Law of 1815 abolished. The Corn Law had been enacted by agriculturists for the purpose of increasing the price on grain by taxing grain imported from other countries.

Robert Peel, who became prime minister in 1841, repealed the Corn Laws in 1846 after years of hesitancy. The action split the Tory party. Benjamin Disraeli, an active member of the party, criticized Peel's action. Before Peel's death in 1850, other laws were enacted such as the Public Health Act in 1848 and the Factory Act in 1847. Lord John Russell, a Whig, succeeded him.

Russell was in power for two years. His successor, Lord Aberdeen, lasted three years. Lord Henry Palmerston, a liberal, succeeded him. When he died in 1865 he was succeeded by William Gladstone, who was

replaced by Disraeli. Disraeli enacted the reform bill of 1867 which enabled laborers to vote. Under the new system, Gladstone was elected prime minister and achieved the following: the disestablishment of the Irish Church, which not only failed to placate the Irish but alarmed the English; the Irish Land Act; the William Edward Forster's Education Act, which concerned primary education; and the Trade-Union Act, which legalized unions. Of course, there were other laws passed.

In 1874, Gladstone lost to Disraeli, who enacted social legislation which helped employers and workers, unions, public health, factories, among others. Indeed, Disraeli enacted more legislation that affected English society than anyone before him. However, when Russia attacked Turkey, he supported Turkey, and Gladstone persuaded the populace that England, although Disraeli had intervened and had brought Britain peace with honor, should not have been involved. Gladstone returned as prime minister in 1880; Disraeli died a year later.

Although the liberals were in power, Gladstone and Joseph Chamberlain, a radical, failed to enact any legislation, except perhaps the third reform bill which helped English society. In 1881, when England was defeated at Majaba Hill, Gladstone received enormous criticism. Four years later, when General Charles Gordon was killed at Khartoum, Gladstone was held personally responsible. When he realized that he could no longer get any legislation passed he resigned. Chamberlain supported Robert Salisbury who resigned within a year. Gladstone returned to office in the early 1890s; he was succeeded by Lord Rosebery, then Salisbury.

Queen Victoria, who had married her cousin Albert of Saxe-Coburg, during the mid-1800s had set an example to England's citizenry. Respect

had returned to the throne. When Albert died in 1861, however, the Queen withdrew from public life. Although the popularity of the Crown temporarily declined--indeed, if the Queen commented on a political issue she was severely criticized by the press--she nevertheless re-emerged. Her favoritism toward Disraeli was no secret.

Before 1900, England was enmeshed in expansion even though Australia, Canada, and New Zealand had been granted the power to self-govern. India, however, was another matter, as was Britain's relations in South Africa, where in 1899 war erupted.

The industrial revolution dramatically changed England in the 1800s. More people moved to the cities to work in factories. Since coal was used to run machines of various kinds, smoke polluted the air. And if workers did not have enough to contend with, they received little pay for long hours. Eventually, unions were organized to protect workers, including the many children who labored in unsanitary conditions.

The class structure divided into several groups, including the upper, middle, and lower classes. Sometimes, members of society were placed into one or more classes because of their position or income or property holdings.

Agriculture changed. New techniques in farming as well as an increase in crops helped meet the demand. Livestock breeding improved.

As society changed, professionals in business, government, and the military saw new demands by the populace. Frictions between Ireland and England not only stirred emotions, but forced members of Parliament to initiate legislation to alleviate tension. Inventors developed additional machines to produce materials. Scientists discovered chemicals while physicians discovered medicines. Controversial ideas in

science and economics from Darwin and Marx respectively appeared, and various religious denominations grew.

Railroads were built; subsequently, the time of transporting merchandise decreased from days to hours.

Periodicals, books, and newspapers were read vociferously by thousands, for education improved. Concerts as well as stage productions were frequently by thousands more.

As England moved from the Victorian Age into the 1900s, she had become one of the greatest powers on earth.

Charles Dickens: A Literary New Journalist

Charles Dickens was of this period. Born in 1812, he served as a law clerk and learned shorthand before he turned to writing literary new journalism and realistic novels. In 1832 he submitted fact-based sketches to The Monthly Magazine which accepted them unconditionally. Under the pseudonym "Boz," the sketches grew in popularity. A year later, Dickens was a reporter who covered the courts and Parliament for The Morning Chronicle. The Chronicle now published his sketches, and, in 1836, at the suggestion of the publisher, the first volume of Sketches by Boz was published. Immediately, it was successful, and Dickens not only wrote more sketches but added the serial "The Posthumous Papers of the Pickwick Club" which became The Pickwick Papers. Within weeks readers knew the true identity of "Boz" and "Pickwick." As Thea Holme (1957) noted,

The impact of Dickens upon the more reactionary of his readers must have been startling. After the rolling phrases, the phantasmagoria of Gothic romance; even after the fastidious realism of Jane Austen--"Let other pens dwell on guilt and misery. I quit such odious subjects as soon as I can"--the

contrast is remarkable. Here was Boz, reflecting a completely new outlook, the outlook of the man in the street; setting down in his Sketches all the small events in the every day life of common persons—bank clerks, shop assistants, omnibus drivers; laundresses, market women, and kidney-pie sellers: directing his powers of observation and description upon scenes and characters within the daily scope of any loiterer in London...(pp. vi-vii).

These sketches portrayed graphically the ugliness of crime, poverty, and disease which characterized eighteenth-century London.

Concurrently, the sketches revealed the pomposity of the new families of wealth. Boz looked at both worlds and reported what he saw. As Holme (1957) explained, more than half of the sketches were facts:

...facts observed with an astonishing precision and wealth of detail. But Boz is no objective reporter: the facts he presents are invested with his own reaction to them, and in some cases are lifted by his imagination into tragedy or fantasy. An example of this is to be found in Meditations in Monmouth Street, where, speculating upon the contents of a second-hand clothes shop, he creates the life story of a wastrel from some of the garments displayed; and then, by way of restoring the naturally cheerful tone of our thoughts, begins to fit 'visionary feet and legs into a cellar-board full of boots and shoes.' With a swift stroke of invention he brings to life a whole cast of characters, imagines their relationships one with the other, and sets them before us in a sort of comic ballet (pp. viii-ix).

This form of journalism certainly met the requirements to be classified new journalism.

In 1842 Dickens traveled to America, then published American Notes the same year. In 1844 he traveled to Italy, then published Pictures from Italy, which had appeared serially in 1846 in the Daily News. In both volumes, Dickens' descriptions were faithfully realistic.

The following excerpt from American Notes (1957) is part of his account of the appalling Eastern Penitentiary in Philadelphia:

The first man I saw, was seated at his loom, at work. He had been there six years, and was to remain, I think, three more. He had been convicted as a receiver of stolen goods, but even after his long imprisonment, denied his guilt, and

said he had been hardly dealt by. It was his second offence.

He stopped his work when we went in, took off his spectacles, and answered freely to everything that was said to him, but always with a strange kind of pause first, and in a low, thoughtful voice. He wore a paper hat of his own making, and was pleased to have it noticed and commended. He had very ingeniously manufactured a sort of Dutch clock from some disregarded odds and ends; and his vinegar-bottle served for the pendulum. Seeing me interested in this contrivance, he looked up at it with a great deal of pride, and said that he had been thinking of improving it, and that he hoped the hammer and a little piece of broken glass beside it would play music before long. He had extracted some colours from the yarn with which he worked, and painted a few poor figures on the wall. One, of a female, over the door, he called 'The Lady of the Lake.'

'But you are resigned now!' said one of the gentlemen after a short pause, during which he had resumed his former manner. He answered with a sigh that seemed quite reckless in its hopelessness, 'Oh yes, oh yes! I am resigned to it.' 'And are a better man, you think?' 'Well, I hope so: I'm sure I hope I may be.' 'And time goes pretty quickly?' 'Time is very long, gentlemen, within these four walls!'

He gazed about him--Heaven only knows how wearily!--as he said these words; and in the act of doing so, fell into a strange stare as if he had forgotten something. A moment afterwards he sighed heavily, put on his spectacles, and went about his work again (pp. 101-102).

The excerpt contains the elements necessary to be considered literary new journalism. For example, Dickens is the observer. Except for the use of the word "I," the scene-by-scene narrative is presented in the third person. From the description of the main character, the reader learns that he is to be pitied for his predicament but not for his labors. Indeed, it is apparent that he had made the best of the situation, i.e., he makes things he enjoys and is pleased that observers comment favorably on them. Dickens describes the character's speech, his physical reaction to certain questions, and records what he says. The dialogue, though slight, reveals another aspect of the main character. According to Wolfe's four devices for emotional impact, a

requirement for the literary form of new journalism, Dickens' work not only meets the requirements but surpasses some of the new journalism written today. For example, when Dickens describes the character's physical, particularly facial expressions or responses, his power of observation is superior to that of most new journalists.

Dickens recorded for history an accurate picture of London in his Sketches by Boz (1836). He disclosed to the reader an accurate portrait of the United States in his American Notes (1842). Both volumes, since they present the milieu, the people, including their dress and speech, are undoubtedly valuable to those who are interested in learning about London or America or both for that period.

Karl Marx: An Advocacy New Journalist

Karl Marx was born in Trier, Germany, in 1818 to parents who had come from Jewish rabbinical families; his father, however, had been converted to Christianity. Marx, who was encouraged by his father, a lawyer, to get a good education, attended the universities of Bonn and Berlin, where he studied history, political science, philosophy, and law. In 1842 he completed his Ph.D. at the University of Jena and began editing the Cologne Rheinische Zeitung, a liberal newspaper which was unusual for the time. The paper was suppressed a year later.

Marx moved to Paris, where he studied socialism and communism and helped edit the short-lived journal, Deutsch-Französische Jahrbucher. He met Friedrich Engels who was the son of a wealthy manufacturer. With Engels, Marx wrote the The Poverty of Philosophy in 1847. Two years later he wrote the Manifesto of the Communist Party for the London Center of the Communist League and became editor of the communist newspaper,

Neve Rheinische Zeitung, for which he wrote numerous articles which were later collected and published by his friend, Engels. The newspaper had a short life, and the government expelled Marx from Cologne. Now, after having lived in among other places Trier, Berlin, Cologne, Paris, Brussels, and London, Marx realized that he would have to return to London. Again he studied and helped organize the Workingmen's Association. Of course, he continued to write. In addition to his correspondence work for the New York Daily Tribune, which began in 1852, he wrote articles for The New American Cyclopedia. Unfortunately, Marx was poor. He received most of his income from articles for Horace Greeley's New York Daily Tribune; consequently, when he stopped contributing to the newspaper in 1861 his income was disastrously reduced. Engels assisted his friend a few years later, but his assistance was not enough; Marx's health suffered under the strain of work and poverty, and he died in 1883.

Marx was and foremost a revolutionary philosopher. As Donald G. Daviau (1967) wrote,

Marx was primarily a revolutionist who was interested in ideas only as a means of influencing the course of events. By nature he was a Promethean personality, incorruptibly and fervently dedicated to his cause, utterly convinced of its righteousness and therefore intolerant of criticism and contradiction. He was endowed with a powerful, incisive, unsentimental, and thoroughly practical mind. His method was developed on sound intellectual principles in terms of feasibility of achievement. He termed himself a 'scientific' socialist to separate himself from the 'utopian' socialists.

Marx's purpose was to create a social philosophy for the rising proletariat. Although he regarded the course of history as proceeding logically according to timeless economic laws toward a predetermined goal (socialism), his aim by intervening in this normal evolution was to accelerate the inevitable historical process. His view of history, the famous theory of economic or dialectical materialism, was derived directly from Hegel's philosophy as modified by Feuerbach, who transferred Hegel's concepts from the realm of

the ideal into the realm of materialism.... Marx applied Hegel's dialectic, which had considered nations as the effective units of social history, to the class struggle, and envisioned the solution to the problem not in creating equality among classes but in the total abolition of classes. This, he felt, would result from the social revolution which was inevitable in terms of the dialectic, because of the contradictions inherent in a capitalistic economy (pp. 613-614).

Although he lowered his standards as a philosopher by contributing to newspapers, it should be mentioned that no matter what he wrote about his philosophy was emphatically stated. As a result, his writing for the New York Daily Tribune contained elements of the new journalism, particularly of the advocacy form. Charles A. Dana, the managing editor of the paper, had been introduced to Marx in Cologne. When Dana learned of Marx's ideas and writing ability, he realized that Marx would be perfect as a correspondent for the paper. At that time Greeley's newspaper was championing utopian socialist ideas based on Fourierism. Immediately, Marx, together with Engels, wrote articles about Germany, Turkey, England, and other European countries, Russia, India, China, and the United States. He and Engels contributed articles on military affairs, elections in England, and capital punishment. Occasionally, since some of the articles contained elements of personalized reporting, Dana would run the articles as editorials. However, it should be mentioned that Marx's articles were not necessarily biased; indeed, he researched well the topics he wrote about and in most cases left out his political issues. As Charles Blitzer (1966) wrote,

Marx's American journalism owes its special character to what Engels described--perhaps immodestly, under the circumstances--as 'that marvelous gift of apprehending clearly the character, the significance, and the necessary consequences of great historical events at a time when these events are actually in course of taking place, or are only just completed.' More impressive than the breadth of his knowledge, the trenchancy of his wit, the felicity of his

style--all of which were considerable--is the fact that in treating of current events Marx was able so consistently to distinguish the real from the illusory, the important from the trivial, the permanently significant from the momentarily impressive phenomena of his time. Even when his topic was the domestic scandals of an English duchess, he was able to produce a small masterpiece of social criticism, a thundering denunciation not of the foibles of a foulish old woman, but of the system that gave her power over the lives and fortunes of her tenants. And when he turned to the central events of his time--to the diplomatic crises and the wars that shook the European order, to the class tensions and repressions that followed the revolutions of 1848, to the causes and effects of European imperialism in China and India--Marx penetrated beneath the surface to reveal much of the true nature and direction of the forces that were secretly at work (p. xxvii).

Marx and Engels contributed almost 500 articles to the newspaper; Marx wrote 350 while Engels wrote 125; together they wrote about 12.

In the following excerpt from "Parliamentary Debates--The Clergy Against Socialism--Starvation" (1979), the elements of advocacy new journalism are apparent:

The landed aristocracy having suffered a defeat from the bourgeoisie by the passing of the Reform Bill of 1831, and being assailed in their most sacred interests by the cry of the manufacturers for Free Trade and the abolition of the Corn Laws, resolved to resist the middle class by espousing the cause and claims of the working-men against their masters, and especially by rallying around their demands for the limitation of factory labor. So-called philanthropic Lords were then at the head of all Ten-Hours meetings. Lord Ashley has even made a sort of *renommee* by his performances in this movement. The landed aristocracy, having received a deadly blow by the actual abolition of the Corn Laws in 1846, took their vengeance by forcing the Ten Hours Bill of 1847 upon Parliament. But the industrial bourgeoisie recovered by judiciary authority, what they had lost by Parliamentary legislation. In 1850, the wrath of the Landlords had gradually subsided, and they made a compromise with the Mill-lords, condemning the shift-system, but imposing, at the same time, as a penalty for the enforcement of the law, half an hour extra work *per diem* on the working classes. At the present juncture, however, as they feel the approach of their final struggle with the men of the Manchester School, they are again trying to get hold of the short-time movement; but, not daring to come forward themselves, they endeavor to undermine the cotton-lords by directing the popular force against them through the medium of the State Church Clergymen...(p. 525).

Marx's attitude toward the philanthropists who supported the 10-hour day is vehemently cynical, and rightly so. He emphatically points out that the supporters are actually aristocratic landowners who are trying to get revenge for the abolition of the Corn Laws. Though Marx is writing about fact, his personal comments resemble advocacy new journalism. Indeed, the reader immediately learns of Marx's position toward the issue. Later in the article, he informs the reader of an unholy alliance between the Established Church and the aristocracy:

The motive, that has so suddenly metamorphosed the gentlemen of the Established Church, into as many knights-errant of labor's rights, and so fervent knights too, has already been pointed out. They are not only laying in a stock of popularity for the rainy days of approaching Democracy, they are not only conscious that the Established Church is essentially an aristocratic institution, which must either stand or fall with the landed Oligarchy--there is something more. The men of the Manchester School are Anti-State Church men, they are Dissenters, they are, above all, so highly enamored of the 13,000,000 (pounds) annually abstracted from their pockets by the State Church in England and Wales alone, that they are resolved to bring about a separation that between those profane millions and the holy orders, the better to qualify the latter for heaven. The reverend gentlemen, therefore, are struggling pro aris et focus (for all that is sacred to them). The men of the Manchester School, however, may infer from this diversion, that they will be unable to abstract the political power from the hands of the aristocracy, unless they consent, with whatever reluctance, to give the people also their full share in it (pp. 526-527).

Again, Marx's attitude toward the subject is obvious. He dislikes hypocrisy whether it is in the form of aristocratic landowners who support issues not necessarily because they favor them but because their enemies oppose them, or whether it is in the form of unholy alliances between the Established Church and the aristocracy.

In the next to the last paragraph of the article, Marx mentions that in England there acts an invisible, intangible and silent despot which condemns individuals to their deaths or drives them from their land.

The first form is starvation; the second is forced emigration. Of course, Marx was acquainted with both forms. Perhaps this acquaintance not only enabled him to interpret information but enabled him to prophesy the ensuing struggles between labor and industrialists and between industrialists and aristocrats. Since Marx presented his points well, then supported them with substantial evidence, and finally offered what he deemed a moral obligation--i.e., give the people their full share--he was writing what could be considered advocacy new journalism, since this form is unusually similar. More importantly, however, his ideas or beliefs toward the issue underlined what he wrote. As a result, the reader learned more than the facts; he learned how Marx thought of the issue, which is one of the most important elements found in advocacy new journalism.

W. T. Stead: A Muckraking New Journalist

Born in 1849 in England, Stead soon learned from his father, a Congregational minister, and mother puritanical convictions which ultimately ruled his life.

During his teenage years he contributed to the Northern Echo, which had been founded in Darlington in 1870 and was the first halfpenny morning newspaper to be published. The owner, J. Hyslop Bell, was so impressed with Stead, as well as his writing, that he appointed him editor. At once Stead made improvements. In addition to borrowing revolutionary design mechanics from American newspaper publishers, he borrowed American reporting methods such as the in-depth interview which Horace Greeley had perfected. Soon his ideas of social reform were published, and those he opposed such as the Tories were never the same.

The Northern Echo had a new, much stronger voice, and the readers read with vigor. Under Stead the copy made the paper a national voice, as its circulation increased. According to Piers Brendon (1983),

Stead became the noisiest journalistic evangelist in the country... He campaigned for the creation of a global English-speaking confederation. He conducted a mission against the Contagious Diseases Acts, which licensed compulsory medical inspection of prostitutes in garrison towns, a subject about which he professed himself 'mad.' In 1876 he felt the call of God to agitate over the Turkish atrocities in Bulgaria, a crusade which was so successful that Gladstone himself became its champion...(p. 73).

Under the editorship of John Morley, the Pall Mall Gazette, which had been founded in 1865 by George Smith and Frederick Greenwood for the purpose of providing political and literary articles to the upper English classes, was an eight-page evening newspaper that cost two cents. In 1880 Stead became Morley's assistant editor. Although they were extremely opposite in every respect, including dress, their relationship lasted until Morley entered Parliament. Stead, of course, was made editor and began his crusades. It is interesting to note that Stead termed his muckraking journalism "new journalism," which Matthew Arnold borrowed when he criticized the sensationalism of Stead's Pall Mall Gazette (Brendon, 1983).

Stead's causes were many. As Brendon (1983) wrote,

First he joined in the bitter cry against the London slums, which led to the appointment of a Royal Commission on Housing. In 1884 he interviewed General Gordon and agitated to have him sent to deal with the Mahdi's uprising in the Sudan....

Strangely enough for someone who was to be a prominent advocate of international arbitration and global peace, Stead's next 'escapade'...was to clamour for a stronger navy.... Then, in 1885, Stead embarked on the crusade which was to make him famous all over the world. He exposed the traffic in juvenile prostitutes in a series of articles collectively called 'The Maiden Tribute of Modern Babylon'....

Having invoked the support of the Archbishop of

Canterbury, Cardinal Manning, General Booth and others, Stead conducted a personal investigation into the worst haunts of London vice. He concluded it by purchasing a thirteen-year-old girl, Eliza Armstrong, from her mother for the sum of five pounds. Stead took Eliza to a brothel where he posed as a rake, drinking champagne and smoking a cigar to sustain the role. Eliza went to bed and Stead satisfied himself that he could have accomplished her defloration if he had so desired.... He then proceeded to publish his spectacular revelations.... He introduced a note of class warfare, lambasting the sons of the rich for exploiting the daughters of the poor. He condemned the church, parliament and the press for engaging in a conspiracy of silence about the scandal (pp. 76-77).

While Stead was reveling from all the attention he was given, Eliza Armstrong's father accused him of abduction. When the case was tried, Stead was found guilty. He had not, according to the court, obtained the father's permission. As a result, he was sentenced to three months' imprisonment. Stead's articles and trial increased the Gazette's circulation by almost 33 percent.

Upon his release he began another crusade; this time he intuitively preached that England was ready for a government controlled by journalists. To him the press was the 'engine of social reform,' the 'Chamber of Initiations,' the 'voice of democracy,' the 'apostle of fraternity,' and the 'phonograph of the world' (Brendon, 1983, pp. 78-79). Therefore, he believed that the press should be represented in parliament and should have access to every governmental body or department. As he carried out this crusade the Gazette suffered, and the newspaper's publisher, Henry Yates Thompson, regrettably tried to curb the editor. Consequently, Stead turned his attention to the sexual behavior of certain members of Parliament as well as affluent businessmen such as Sir Charles Dilke, who had committed adultery with another Parliament member's wife, and Edward Langworthy, who had deserted his wife.

Once again Stead was cautioned by the publisher. In 1890 Stead resigned and began the Review of Reviews, a magazine which, in addition to publishing original muckraking articles, digested information from other periodicals. Instantly successful, the Review of Reviews had American and Australian editions within two years. His magazine grew, and he continued his crusades for the good of mankind. In 1912 he perished along with 1,500 others aboard the Titanic when it struck an ice-berg and sank.

In the following excerpt from Satan's Invisible World Displayed (1897), which concerned the Lexow Commission's investigation into the New York City's corrupt police department and the department's apparent tie to Tammany Hall, Stead discloses one illegal practice that commonly occurred:

Of course, it was impossible thus to cheat the Civil Service examinations without the connivance of some of the officials, and this connivance had to be paid for at a price. Thus the natural process, promotion by pull, led up to promotion by purchase. The evidence on this point was overwhelming. It appeared that in a very great number of cases--so many indeed as to practically establish the rule--candidates who wished to be appointed to the force had to pay \$300 to a go-between, who negotiated the matter with the police authorities. How much money stuck to the fingers of the go-between, and how much was passed on to those in authority, does not clearly appear, but there is no doubt that the sum of \$300 was demanded, and paid, as a preliminary before the candidate could assume the uniform of policeman.

This practice once begun, it rapidly extended. As the initial cost was \$300, each step in promotion cost a larger sum. To be made a sergeant cost \$1,600, while the price of a captaincy was \$15,000! The police who had purchased their promotion in this fashion naturally felt that they had a vested interest in their posts. In the British army a similar system of purchase grew up, but it was one which was regulated by law and sanctioned by custom, whereas in the case of the New York police the whole system was under the ban of the law...(p. 83).

Stead's analysis revealed to many the corruption that occurred

within the New York City's police department. He exposed the method by which an officer achieved a higher position: pay-offs. He later exposed the corruption that occurred when certain police officers were paid by representatives of illegal businesses for "protection." He closely examined the evidence and critically analyzed the corrupt ties between the police department and certain members of Tammany Hall. He exposed the undeniable graft that linked the two together and offered some explanation as to why and how such corruptible practices grew.

Although the excerpt is merely one example of many illegal practices he disclosed in his book, it is characteristic of the countless others in style or structure.

From the example it is easy to understand why Stead was perhaps England's most prolific muckraker. He exposed the ills of society: prostitution, police corruption, poor housing, the sexual behavior of certain politicians, among others. More importantly, however, in addition to presenting the facts, he interpreted those facts for the reader--even to the extent of explaining the possible consequences. In some of his exposes he recorded accurately the conversations that occurred between the participants, whether they were police officers speaking in reference to favors or pay-offs to prostitutes, or whether they were politicians speaking in reference to the same police officers. Such conversations were, of course, additional evidence for his exposes; concurrently, they enabled the reader to understand the kinds of characters who were engaged in illegal activities. In short, the conversations supported what Stead had written.

Stead's muckraking journalism forced the government to implement commissions and measures which not only improved living conditions for

the poor and increased the size of the navy, but raised the age of consent of adolescent prostitutes. His attacks on the unscrupulous behavior of certain politicians forced them from seeking re-election. To say the least, his investigative, sensational articles caused certain members of Parliament to think before they acted.

In the succeeding chapter, two realistic novelists who were writing in Europe and Russia during the nineteenth century will be discussed in detail to determine whether the realistic novel of that period was based on fact and consequently linked to new journalism.

NOTES

*Other literary new journalists of this period include: James Boswell who lived from 1740 to 1795. Boswell, a lawyer, became intimate friends with Dr. Samuel Johnson and wrote in 1791 perhaps the most personal biography of him entitled The Life of Samuel Johnson. Though biographies are not usually considered new journalism, Boswell's biography combined conversations of great length that had occurred between Dr. Johnson and others with Johnsonian materials such as letters, anecdotes, and comments. In short, it was more than a biography; it was a personal glimpse of a living genius; William Hazlitt who lived from 1778 to 1830. Hazlitt, an essayist, journalist, and critic, wrote about literature, art, the stage, and politics for several newspapers and magazines, and wrote several books, including the autobiographical Liber Amoris (1823) in which he exposed his love affair with Sarah Walker. In numerous essays, including "The Fight," he revealed his power of observation. Indeed, through the use of active description his scenes were realistically depicted.

**Another advocacy new journalist of this period is Henry Mayhew who lived from 1812 to 1887. Mayhew, a social investigating journalist who devoted his time to editing and publishing magazines, including the weekly humor magazine, Figaro in London, The Thief, and Punch, wrote in 1849 the disturbing London Labour and the London Poor which interpreted information regarding the lowest strata of London society. Mayhew gathered the information from various sources, including interviews, and advocated measures which, in order to help the poor, needed to be implemented. In 1862 he wrote The Criminal Prisons of London which, because of his eye for details, his unsentimental sympathy, his humor, and his interest in unusual information, was one of the most important social documents of the time. Mayhew advocated social reform.

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CHAPTER VII

GOGOL AND BALZAC: TWO REALISTIC NOVELISTS

The novel of manners changed during the nineteenth century. As George B. Woods, et al. (1958) wrote,

...where Defoe and Fielding and Smollett had been forthright, even brutal, in their portraiture, the later writers of the novel of manners were deft, rapier-like in their thrusts, with a sly, gentle little malice that bespoke an amused detachment and a cool appraisal...(p. 25).

Nonetheless, the realistic novel continued to be based on fact, as this chapter will show, and thus linked to new journalism, particularly the literary form, in the sense that both forms used devices of a similar nature: scene-by-scene construction, third-person point of view, use of dialogue and description, and symbolic details which characterize a person's social status. Though numerous writers were writing modern novels in England,* France,** and Russia,*** it was unnecessary to discuss in depth each of them to determine that such a link between the forms of expression existed. Therefore, only two writers, Honore de Balzac, a Frenchman, and Nikolai Gogol, a Russian, have been examined at length.

Honore de Balzac

Balzac wrote historically accurate realistic novels. Born in Tours in 1799, he was sent to College de Vendome when he was eight years old. When he was 15 his family moved to Paris, where he finished his

education by studying law; he received a degree before he was 20. Instead of practicing law, however, he immediately immersed himself in writing—first, verse tragedy at which he failed; second, novels at which he became not only popular but critically acclaimed.

When he began writing novels in 1822 he published several under pseudonyms. Since these novels were not critically acclaimed nor commercially successful, he received a modest income which he believed was too little. Consequently, in his quest to become wealthy, he borrowed enough money to set himself up as a publisher. This was a costly venture for him. By 1828 he owed "some 60,000 francs" (Morris, 1932, pp. x-xi).

Balzac had learned quickly of the problems in conducting a business; within the following year he had written his first serious work, The Chouans. Under his name rather than a pseudonym, this novel accurately reconstructed the civil war of 1799. Scenes of Private Life was published the following year, and The Wild Ass's Skin appeared a year later. Year after year Balzac turned out stories and novels; he worked strenuously, drinking cups of strong black coffee to keep his bodily fluids flowing and his eyes from closing. According to George D. Morris (1932),

He had three great ambitions; to be loved, to be famous, and to be rich, all three of which he finally realized. In 1833 he fell in love with a Polish countess, Madame Hanska... In 1850, two years after the death of her husband, Madame Hanska became Balzac's wife.

As for his desire to be famous, it was realized upon the publication in 1830 of his Peau de Chagrin, which definitely gave him a place among the great novelists of his time, an honor which had been foreshadowed by the success of Les Chouans...

Riches he longed for so that he might gratify his love of luxury, a longing which with him was almost a passion. After

many years of struggle and privation he attained financial ease through the sales of his works. Finally, through his marriage, he obtained wealth...(pp. x-xi).

Balzac's La Comedie humaine or The Human Comedy germinated about the time he had finished La Peau de Chagrin or The Wild Ass's Skin, although the title for the series was not conceived until 1842. Balzac, using Dante's idea, wanted to present for eternity an historically realistic account of what was happening in his day. He would, therefore, include scenes of private life, scenes of provincial life, scenes of Parisian life, scenes of country life, scenes of military life, scenes of political life, analytical studies, philosophical studies, and anything else that would capture the age. The work was to include approximately 133 volumes; of course, Balzac did not live to complete it, but the work he did complete realistically portrayed his era. As Morris (1932) noted,

He has given us in his Comedie humaine ninety-five narratives containing two thousand characters and four million words. Hundreds of these characters have the vividness of real people and represent life in a multitude of phases...(p. xv).

The Human Comedy differed from other multi-volumed works by introducing a device known as the reappearing character. Instead of using new characters for every volume or novel, Balzac included characters from previous novels. This device moved the reader from one story to another and enhanced the quality of realism.

Balzac also used description abundantly. Pages would be devoted to detailed portrayals of heroes and heroines; indeed, he would describe their features, their surroundings, their clothes, their furnishings, their houses. Such particulars helped illustrate the story's setting. As Morris (1932) wrote,

He paved the way for the modern realistic drama which

dominated the French stage during the latter part of the nineteenth century. He was the father of the modern social realistic novel (p. xv).

Balzac died in 1850.

In the following excerpt from The Chouans (No Date), which was eventually included in The Human Comedy, Balzac's power of observation is certainly illustrated:

In the first room Mlle. de Verneuil saw a large table handsomely furnished and set for a score of guests. The dining-room opened into a vast saloon, where the company were very soon assembled together. Both apartments were in keeping with the appearance of dilapidation about the exterior of the chateau. The wainscot was of polished walnut, ill carved with poor and rough designs in bold relief; but it was split by great cracks, and seemed to make the mirrorless and curtainless rooms more dismal yet; and the antiquated and crazy furniture matched the ruinous aspect of everything else. Marie noticed maps and plans lying out unrolled upon a great table, and a stack of weapons and rifles in a corner of the room. Everything spoke of an important conference among the Verdean and Chouan chiefs. The Marquis led Mlle. de Verneuil to an enormous worm-eaten armchair which stood beside the hearth, and Francine took up her position behind her mistress, leaning upon the back of the venerable piece of furniture (p. 134).

Such efforts of describing the milieu as well as characters not only enhanced his novels but influenced other novelists and new journalists to improve their ability to depict with accuracy the environment of which they wrote. The mere fact that his novels were based on actual incidents or certain individuals is enough to suggest that a relationship between the forms existed. The graphic description, however, seals the relationship, since description is one of the elements necessary for new journalism.

Nikolai Gogol

Gogol was born in 1809 in the Ukraine. A Russian whose family was

not extraordinarily wealthy, he received a poor education. He traveled to St. Petersburg with the hope of becoming an actor. Failing, he worked as a government clerk, a position that was not to his liking. He began writing poetry, which was ridiculed, then Ukrainian tales and satire, and finally novels. His two-volume Evenings on a Farm Near Dikanka, which appeared in 1831 and 1832, contained old Russian folk tales, traditions, and legends filled with realistic description and humor. This work was recognized for its value by the reading public and by Alexander Pushkin, the Russian poet. In 1835 Stories of Mirgorod and Arabesques were published. His satirical masterpiece, Revizor or The Inspector General, was published a year later. This comedy was not well regarded by those whom it ridiculed; in fact, Gogol left Russia and lived in Rome for the next 12 years primarily because of the book's controversial subject matter. In 1842 he wrote the novel, Dead Souls, which became his most celebrated masterpiece, and the tale, The Overcoat. Six years later he journeyed to Jerusalem to find God.

Gogol, an undisputed literary genius, died in 1852.

Clifton Fadiman (1942) wrote,

In some quarters his work was criticized and his thin skin could not stand it. For many years he wandered in self-imposed exile over Western Europe, rootless, falling an easy victim to hypochondria, to the pleasures of mental masochism, to a conviction of his own sinfulness. Persecutory delusions haunted him. His mind retreated within itself. His nervous illnesses grew on him and deepest melancholy marked him for her own. Soon plateaus of almost animal apathy began to alternate with peaks of spiritual mania.... Vainly he journeyed to Palestine for the religious faith that he could never truly feel. Not long before the end he burnt most of his manuscripts. He died shrieking crazily, 'Give me the ladder, the ladder!' He was 43 (p. v).

Gogol was a realist of extraordinary talent. His characters were based predominately on real people such as Afanasy and Pulcheria in "The

Old-World Landowners" who were in actuality his grandparents Afanasy and Tatyana Gogol-Janovsky. In "Taras Bulba," he presented an accurate picture of the Zaporogues. Undoubtedly, Gogol was influenced by the literary traditions of his day such as the fantastic or Gothic novel, the historical novel, the sentimental novel, and the Russian folk tale, for he used devices and techniques from each and developed stories and tales that Russia had never seen. The stories were filled with characters who could be seen, touched, and liked or disliked. As Prosper Merimee (1971) wrote,

As a painter of manners, Gogol excels in familiar scenes. He is akin to Teniers and Callot. ...he shows us their eccentricities, their nervous habits, their slightest gestures. One lisps, another mispronounces his words, and a third hisses because he has lost a front tooth....

His characters are almost entirely confined to idiots, or scoundrels who deserve to be hung [sic]....

Gogol generally goes to the country districts for his characters, imitating in this respect Balzac, whose writings have undoubtedly influenced him.... In the country, people... maintain primitive habits and prejudices--things which become rarer from day to day. The Russian country gentlemen, who only journey to St. Petersburg once in a lifetime, and who, living on their estates all the year round, eat much, read little and hardly think at all--these are the types to which Gogol is partial, or rather which he pursues with his jests and sarcasms...(pp. 7-11).

The following excerpt from "The Old-World Landowners" (1962) depicts accurately Afanasy Tovstogub and his wife, Pulcheria Tovstogubikha, characters who were based on his grandparents, as mentioned, and their Ukrainian life-styles:

Afanasy Ivanovich Tovstogub and his wife Pulcheria Ivanovna Tobstogubikha, as she was known among the peasants of the neighborhood, were the old people I was beginning to tell you about. If I were a painter and wanted to portray Philomen and Baucis on canvas, I should never have chosen any other models than those two. Afanasy Ivanovich was sixty and Pulcheria Ivanovna was fifty-five. Afanasy Ivanovich was tall and always wore a camlet covered sheepskin coat; he used to

sit hunched up and was almost always smiling, even though he were telling you something or simply listening. Pulcheria Ivanovna was of a somewhat serious disposition and scarcely ever laughed; but there was so much kindness in her face and eyes, so much readiness to regale you with everything of the best they had, that, I believe, you would have found a smile a trifle too cloying for her kind face. The fine wrinkles on their faces were arranged so attractively that an artist, I am sure, would have stolen them. Their whole life could, it seemed, be read in them, their serene and tranquil life, the life led by the old, simple-hearted, and yet rich Ukrainian families, who always present such a contrast to the lowborn Ukrainians, who, leaving their trades as tar-dealers and hucksters, swarm like locusts in the law-courts and government offices, fleece their own countrymen of their last penny, inundate Petersburg with pettifogging lawyers, make their pile at last and triumphantly disguise their origin by adding a 'V' to their Ukrainian surnames ending in 'O.' No, like all the old and indigenous families of the Ukraine, they were nothing like those contemptible and miserable creatures (p. 5).

The excerpt reveals a penetrating and perhaps cynical picture of the Ukrainian wealthier classes. The comparison between rich and poor, however, paints another picture of Afanasy and Pulcheria. Indeed, by presenting the derogatory behavior of the wealthier Ukrainian classes, the reader becomes attracted to the main characters. Of course, Gogol manipulated the reader into reacting favorably to his characters. This manipulating process is not only found in short stories and novels, however. New journalists have used the technique and will continue to use it in the future, especially advocacy and muckraking new journalists.

The fact that the excerpt was based on actuality is enough to suggest that a link between the realistic novel and the new journalism existed. Whether the relationship continued to exist will be explored later.

In the following chapter one of the literary new journalists, one of the advocacy new journalists, and one of the muckraking new journalists who wrote in the United States during the nineteenth century will be

discussed in depth.

NOTES

*There were several English realistic novelists during this period: Jane Austen who lived from 1775 to 1817. Austen wrote Sense and Sensibility (1811) and Pride and Prejudice (1813), among others. Like Fielding before her, she used satire to disclose her characters and the ills of society. Each novel had a ring of authenticity; William Makepeace Thackeray who lived from 1811 to 1863. Thackeray wrote in the vein of Fielding, too; i.e., he was a satirist and a moralist. His characters were snobs who received pleasure from hurting others. Some of his characters committed crimes and were sent to prisons; others committed crimes of the heart. His best novel, Vanity Fair, which appeared serially in 1847-48, disclosed the life-styles of the upper classes. Though his novels were written to teach readers a lesson, they were based on actual events such as Waterloo and the Jacobite plots to restore James Stuart, the Old Pretender, to the throne; Charles Dickens who lived from 1812 to 1870. Dickens wrote numerous stories and novels which were comical in the tragical sense and irrefutably realistic. He captured the period in which he lived in such serialized novels as Oliver Twist (1837-38), Nicholas Nickleby (1838-39) in which he fashioned Nicholas' mother after his own, The Old Curiosity Shop (1840-41), Dombey and Son (1846-48), David Copperfield (1849-50) in which he described the early years of his life, Bleak House (1852-53), Little Dorrit (1855-57), Great Expectations (1860-61), and Our Mutual Friend (1864-65), among others; Anthony Trollope who lived from 1815 to 1882. Trollope, like Dickens, contributed several novels to periodicals, a practice that became popular and subsequently profitable both for the author and the publication. These novels concerned English society, and were satirical, historical, and romantic. Perhaps his best known political novel, Phineas Finn, appeared in 1869; and George Eliot who lived from 1819 to 1880. Eliot presented an accurate historical picture within her novels. In addition, her characters were lifelike in the sense that each was confronted with problems that had to be solved. In certain instances, her characters were based on real people, including herself. Though several of her novels concerned what was happening in English society and government, including Silas Marner (1860), her later novels, especially Romola (1863), dealt with personal traits and personal relationships.

**Other French realistic novelists of this period include: Stendhal who wrote The Red and the Black (1830), among others; Gustave Flaubert who wrote most notably Madame Bovary (1856); and Emile Zola who wrote the 20-volume work Les Rougon-Macquart (1871-1893).

***Other Russian realistic novelists of this period include: Ivan Turgenev who wrote Rudin (1856); Leo Tolstoy who wrote War and Peace (1869); Anton Chekhov who wrote "A Dreary Story" (1889); Maksim Gorki

who wrote Foma Gordeyev (1899); and Fyodor Dostoyevsky who wrote Poor Folk (1845), Crime and Punishment (1866), The Idiot (1868), The Possessed (1871), A Raw Youth (1875), and The Brothers Karamazov (1880). His novels, like other realistic novels in Russia, were based on reality. The Possessed, for instance, was based on an actual murder case that had involved a group of students who had at the suggestion of the group's leader murdered one of the group's members.

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CHAPTER VIII

HEARN, BIERCE, AND STEFFENS:

THREE NEW JOURNALISTS

Lafcadio Hearn, Ambrose Bierce, and Lincoln Steffens are merely three of many new journalists who wrote in the United States during the nineteenth century. As this chapter will show, Hearn, who immigrated to the United States at 19, began to write what could be considered literary new journalism* when he worked as a reporter for the Cincinnati Enquirer. Ambrose Bierce, a native of Ohio who served in the Union Army during the Civil War, began to write advocacy** as well as literary new journalism for several California newspapers. Lincoln Steffens, though he was reared in California, began to write news stories for the New York Evening Post. He turned to writing in-depth muckraking*** new journalism when he joined McClure's magazine. However, before these writers are discussed, the period in which they lived will be presented to understand the political and social upheaval that plagued the United States and subsequently encouraged writers and journalists to write literary, advocacy, and muckraking new journalism.

The Political and Social Climates

America became 13 states with each state having a written constitution. The Articles of Confederation, which went into effect in 1781, represented the nation; reforms were made by the states. The

nation struggled to form a democracy, but lives had been lost, and the country's economy was plagued by inflation and debt. When taxes were implemented, certain citizens rebelled. Of course, since the nation's central government was practically powerless--indeed, the Articles of Confederation failed to give Congress the power to enforce or enact certain laws, particularly taxation--the country suffered for several years.

By 1790, however, the economic picture of America had improved. Congress had passed the Northwest Ordinance in 1787, an act that encouraged Americans to purchase acreage inland and as a result brought the nation thousands of dollars from sales. A Constitution that gave Congress the power it desperately needed was endorsed by representatives of the states a year later, and a new Congress was elected. The Bill of Rights, which were 10 amendments, was added to the Constitution in 1791.

During the French Revolution, France claimed that America was bound by the Franco-American Alliance of 1778 to support her in her war against England and other European nations. George Washington, who had become the nation's first President, declared neutrality, basically for monetary reasons, since England purchased most of America's exports. Of course, France grew furious when a treaty between the United States and England was signed and ratified. Though Washington's efforts were for the welfare of the nation, his action did not go unopposed. Indeed, Thomas Jefferson and other Republicans disliked the treaty for its favoritism. The press, of course, was divided over the issue.

Political upheaval lasted for 30 years. In 1798, for example, when John Adams was President, France declared war on the United States. Fortunately, France was too involved in Europe to do any harm. After a

few battles at sea, she agreed to negotiate peace. Though Adams had tasted victory and had increased his popularity with the voters, his break with Hamilton split the party, and Jefferson was elected President.

Jefferson saw the need to acquire land; in 1803 he purchased the Louisiana territory. He tried to obtain Florida, but failed. Due to his and perhaps his cabinet's hands-off attitude toward England and France, America's relations with both degenerated. Madison attempted to gain respect from both countries, but relations grew exceedingly worse. In 1812 Madison and Congress declared war on England. The war lasted two years. It should be mentioned that what was happening abroad was affecting the United States. Since France had owned parts of America and since England had at one time ruled the colonies, each country deemed it necessary to keep or recover what each had. Perhaps England, since she had crushed France's military forces, was convinced that she could pressure the United States—indeed, she had fired upon several ships that belonged to the United States Navy—into paying tariffs on overseas shipping. The United States won the war, however.

The United States continued to grow. By 1821 six states had been added to the Union. During the 1820s and 1830s, public offices which had been appointive became elective. Voting increased as a result of fewer restrictions. An ideal democracy like no man had seen materialized when Andrew Jackson's Democratic Party rivaled the revered Republican and later Whig Parties. Jackson's leadership which had been displayed at the Battle of New Orleans, captured the nation's attention. He opposed a high tariff, a new Bank of the United States, federal reapportionment of House seats, and distribution of land revenues to the

states; he approved of westward and southward expansion, a strong foreign policy, and an independent treasury.

When John Tyler, a Whig, was elected in 1840 the expansion movement continued, and when James K. Polk was elected four years later he secured the northwest territory, particularly Oregon, and the southwest territory, which had been part of Mexico.

The Americans who inhabited the Republic of Texas had slaves. Since Texas was then under the Mexican government and since that government prohibited slavery, the clash led to revolution. When the United States attempted to annex Texas in 1845, Mexico declared war. Within three years Mexico had not only lost the war but had sold Texas, Northern California, and New Mexico to the United States.

Slavery, however, was becoming an issue in the United States, especially in the North where the practice was frowned upon by politicians, professional people, and newspaper publishers and editors. Of course other problems such as the various movements which shaped public opinion, and sectional loyalty which prejudiced members of certain groups or areas of the country did not help the situation. When Stephen A. Douglas' Kansas-Nebraska bill, which allowed slavery in territory that had been reserved for free states, appeared in 1854 Northerners against slavery created the new Republican Party. Although the party's candidate for President, John C. Fremont, lost the election in 1856, he received most of the votes cast in the free states.

In 1860, after Abraham Lincoln won the Presidential election, the South seceded from the Union and in 1861 founded its own government headed by Jefferson Davis. The same year the Confederates fired on supply ships enroute to Ft. Sumter, which started the Civil War. The

Union, made up of 23 states, had advantages over the Confederate states, which consisted of 11 states. The Union had twice as many inhabitants, more manufacturing firms, and more railroads. Emancipation of the slaves did not become an official federal issue until 1862, when President Lincoln issued his proclamation, which Congress failed to enact until after the war.

Although Lincoln's popularity increased after the taking of Atlanta, his, as well as Davis', administration suffered severe criticism. Indeed, the leaders in the Southern states realized that slavery had to be abolished to survive. Southerners living in the North, on the other hand, cared little for emancipation of the slaves. By the time the war was at an end, both sides had suffered. Reconstruction, which was approached differently by President Lincoln and the Congress, created as many problems as the war, politically speaking. When Lincoln was assassinated, Andrew Johnson, a Southerner, became President. His plans for reconstruction, which pardoned Confederates and belittled blacks, allowed the Southern states to govern themselves as long as their allegiance was to the Union. Black Codes were enacted in these states to regulate the freedom of former slaves. Such legislation caused political opposition in Washington between the Republicans in Congress and the President. Eventually differences and actions caused the Congress to impeach the President: he was acquitted by the Senate by a margin of one vote.

In 1868 Ulysses Grant was elected President. Scandal marred his Presidency and, after two terms, Rutherford B. Hayes, a moderate Republican who tried to help restore the South's economic climate by providing federal subsidies, was elected President. Hayes, who tried to

implement federal measures that would make Southern elections open to blacks as well as whites, was pressured into withdrawing the measures. Subsequently, blacks were eliminated from voter registrations. State after state enacted laws which required blacks to be able to read and/or write to vote. Consequently, blacks became segregated.

Throughout the latter 1800s the South suffered. Whites were as poor as blacks. In fact, the Southern states ranked the lowest in every statistical index.

In 1880 James A. Garfield, another Republican, became President, but was murdered a year later. His successor, Chester A. Arthur, endorsed the Pendleton Civil Service Act in 1883. This act established a Civil Service Commission which administered examinations to both prospective employees and employees of the government. Grover Cleveland, the first Democrat to be elected President in 25 years, was elected in 1884. Cleveland faced a divided Congress; however, he used the President's power of veto on any bill he deemed wasteful. In addition, Western land that had been fraudulently obtained was restored to the public domain. The Interstate Commerce Act, which was enacted to legislate corruptible practices made by railroads, was enacted in 1887.

The Republicans returned to power in 1888, however, when Benjamin Harrison became President. Congress, too, was controlled by Republicans. Thus it was rather easy for the Sherman Anti-Trust Act, which stipulated that monopolies restraining trade between states or foreign countries were illegal, to be enacted in 1890. However, it was not used to break up an industrial monopoly until 10 years later. The McKinley Tariff, which was designed to attract farmers by protecting certain agricultural products, actually increased tariff schedules which

subsequently raised prices on goods purchased by farmers. Instead of helping farmers the measures only ignited Farmers' Alliances which engaged in politics.

Grover Cleveland, as a result of indifferences between political parties principally caused by the McKinley Tariff, won the Presidential election in 1892. The country faced an economic depression. The cattle industry had been severely curtailed in 1887 by a blizzard; farming was paralyzed; industrialists suffered; and the Sherman Silver Purchase Act of 1890 was draining the nation's gold supply. Cleveland forced Congress to repeal the act in 1893.

William McKinley, a Republican who was elected over William Jennings Bryan in 1896, signed the Dingley Tariff Act which increased duties on imports in 1897. The production of gold increased and the Gold Standard Act, which was enacted in 1900, required the Treasury to maintain a minimum gold reserve. Before 1900 prosperity returned to the farmer and the industrialist. Financial support for industrial expansion was available from such financiers as J. P. Morgan.

In 1898 the Spanish-American War materialized after an incident in the Havana Harbor, the sinking of the Maine, occurred. Capitalized by William Randolph Hearst's New York American and Joseph Pulitzer's New York World, the war was over within weeks.

During this period of rapid change, the United States progressed at a remarkable rate. The West opened up, innovations in technology helped increase production, especially in textiles, industrial workers formed unions, banks increased in number, and commerce became complex. Transportation projects such as canals, railroads, steamboats, and turnpikes advanced and helped reduce costs of certain products. In the

South cotton became the chief asset. In the North factories supported employees who lived in cities. For most of the nation's citizenry, however, agriculture was the primary means of livelihood.

Immigrants from the Old World, including England, Ireland, and Germany, arrived daily. Immigrants from Germany fared well while those from Ireland fared poorly. Germans, who had money or access to financial aid, purchased farms. The Irish, for the most part, congregated in cities where they worked at low-paying jobs. Usually, because of their low wages, they had to live in slums filled with pestilence and disease, among other imperfections. Blacks, however, even those who lived in the North, were still worse off. Indeed, most faced hostility from whites every day. Freedom for them was merely a word, for they had to take jobs that whites refused.

City government, in order to survive and expand its obligations for the citizenry, was forced to tax. Police forces came into existence, garbage was removed, streets were undeniably improved, and education progressed.

Religion, similar to what was happening in Europe, witnessed a rise in interdenominational revivalism before 1840. City after city received scores of ministers who believed that cities were the dens where Satan dwelled.

As the country progressed so did its citizenry. Wealth was obtained by a select few, however. Various movements, on the other hand, affected more people. These movements, which swept across the country, were created by certain groups for certain issues such as women's rights, capital punishment, workers' rights, education, mental health, temperance, and pacifism. Abolitionism was the most controversial.

Other movements, which included communistic communities such as Brook Farm, were not as popular as their promoters hoped.

The nation's population increased, and when nine million immigrants entered the nation in the late 1800s citizens of America grew concerned. The Western territory was settled and eventually gained statehood. Silver as well as gold was discovered. Cattle became an industry not only in Texas but in the Dakotas. Railroads branched from the East and the West and in 1869 one complete line crossed the American landscape. Unfortunately, owners of railroads realized their power; consequently, they fixed prices, they monopolized transportation, they discriminated against certain customers, and they used their power to influence local and state legislators and subsequent legislation.

The native American was pushed aside until federal legislation intervened.

Industry, which had grown from the beginning of the century, more than doubled in production between the late 1870s and the 1890s. In the United States the production of iron and steel grew into a giant compared to the rest of the world. The telephone, phonograph, electric light bulb, typewriter, among other inventions, spawned new industries. Petroleum used for engines as well as heating and lighting created another major industry.

Industries led to the creation of trusts, which were monopolies, by such men as John D. Rockefeller. Company mergers also appeared. Of course, tensions between management and employees ensued; subsequently, laborers formed more unions, a few of which became national in size. Through strikes and boycotts labor tried to obtain higher wages, better working conditions, and fewer hours. However, before the turn of the

century, due to several incidents in which people were either injured or killed, labor unions received severe criticism from the press and the public.

The new journalists reported vividly the opening of the West, the wars in which the United States was engaged, the shenanigans performed by large companies, especially the monopolies and certain industrialists and financiers, and the other ills of society.

Lafcadio Hearn

Lafcadio Hearn, born in 1850 on the Ionian island of Santa Maura, had an unfortunate life. Abandoned by his parents when he was a child, he was reared by his father's aunt who paid for his education. At first he had private tutors; then he attended Catholic schools in England and France. While attending one in England his left eye was accidentally injured. Blinded, he was determined to use his right eye as much as possible and, as a result, it swelled enormously. His peculiar appearance created an inferiority complex which he never overcame.

Before he had reached 19 his great aunt's fortune had diminished. He had no job, no security. He had not been an appreciative child; indeed, he had been dismissed from one school and had run away from another. His great aunt therefore was determined to rid herself of his presence by sending him to New York City, then Cincinnati, where some money would be forwarded to him.

In 1869 he arrived in New York City. After two years of misery he had earned enough money to travel to Cincinnati. Unfortunately, misery met him there. Not finding employment, he suffered from malnutrition; he slept in doorways, alleys, vacant lots, and haylofts. Finally, he

obtained some menial jobs such as running messages and peddling mirrors. Henry Watkin, an English printer who allowed him to sleep in his shop, was instrumental in Hearn's future. He taught Hearn everything he knew about printing and helped him obtain a position with the Trade List. Hearn would work during the day and write articles at night. Eventually these articles were contributed to the Cincinnati Enquirer which published most of them in its Sunday edition. Hearn's early contributions helped him obtain a position with the newspaper a year later. He wrote feature articles, one of which described vividly a corpse that had been murdered then burned beyond recognition. The story not only hypnotized the reader, but earned Hearn a reputation among his peers.

Until his involvement with Althea Foley, a black, which cost him his job, he wrote other macabre articles for the Enquirer as well as for his own short-lived publication, Ye Giglampz. Also he wrote short sketches of Cincinnati's other life such as the poor blacks and whites, the prostitutes, and the criminals. These sketches, like his macabre articles, were excitedly graphic, for Hearn captured the characters' dress, manners, thoughts, and speech. The characters became instantly human. Unquestionably, he was practicing the techniques of the new journalist.

The Cincinnati Commercial immediately hired him, but his salary was lower than it had been at the Enquirer. In 1877 he was sent to New Orleans to cover the Hayes-Tilden campaign, but Hearn became intrigued with the city itself and wrote colorful descriptions on Creole life which the Commercial did not particularly want. Dismissed for not fulfilling his duties, he was stranded in New Orleans without a job or

income. Fortunately, he obtained a position with the Item, a struggling newspaper that could only pay him \$10 a week. Hearn wrote articles which criticized child abuse, lynching, and police extortion. He wrote reviews, columns, and even translations of foreign literature for the Democrat. When the Democrat and Times merged in 1881, Hearn was offered a position writing editorials and a column, "Foreign Press." Before he resigned from the newspaper six years later, he had written the following: One of Cleopatra's Nights (1882), Stray Leaves from Strange Literatures (1884), Gombo Zhebes (1885), La Cuisine Creole (1885), and Chita: A Story of Last Island (1886), which was based on fact. His stories and articles had been published in such magazines as Harper's Weekly, Century Magazine, and Harper's Bazaar, and his reputation was becoming known in the Northeast.

In 1887 he traveled to New York City and persuaded the editor of Harper's to send him to the West Indies to write articles. There he wrote sketches of the country and its people which were later accepted and published. He was so enchanted and fascinated with the country that he returned at his own expense. For two years he lived in Martinique, half-starving, perhaps euphoric due to the immense pleasure of the "waspcolored" people and the warm sun.

In 1889 he returned to New York City and Harper's. He decided to see Japan and describe its beauty for the world. Harper's had published Some Chinese Ghosts two years before, a book of Oriental legends, and was going to publish in book form his West Indies sketches and Youma, a novel. In 1890 he sailed to Japan where he broke off his relationship with Harper's, obtained a teaching position, and married within two years. He lectured at the Government College, where he published a year

later Glimpses of Unfamiliar Japan. For a brief period in 1894 he wrote for the Kobe Chronicle; he resigned, however, when Professor Basil Chamberlain of Tokyo University informed him that he could teach English Literature at the Imperial University. He taught until 1903.

A year later he was dead.

In the following excerpt from "Dolly" (1957), one of the numerous stories he wrote about blacks, Hearn's ability to describe a character accurately is revealed. Though the story is sad, since it concerns Dolly's love for Aleck, her lover, who accepts her love willingly, but marries another, and Dolly's subsequent tragic death, Hearn comments appreciatively on Dolly's pleasing personality and femininity:

Dolly was a brown, broad-shouldered girl of the levee, with the lithe strength of a pantheress in her compactly-knit figure, and owning one of those peculiar faces which at once attract and puzzle by their very uniqueness—a face that possessed a strange comeliness when viewed at certain angles, especially half-profile, and that would have seemed very soft and youthful but for the shadow of its heavy black brows, perpetually knitted Medusa-wise, as though by everlasting pain, above a pair of great, dark, keen, steady eyes. It was a face, perhaps, rather Egyptian than aught else; fresh with a youthful roundness, and sweetened by a sensitive, passionate, pouting mouth.

Moreover, Dolly's odd deportment and peculiar attire were fancifully suggestive of those wanton Egyptian women whose portraits were limned on mighty palace walls by certain ancient and forgotten artists—some long-limbed, gauze-clad girls who seem yet to move with a snakish and fantastic grace; others, strong-limbed and deep-bosomed, and raimented in a single, close-fitting robe, and wearing their ebon hair loosely flowing in a long thick mass. Dolly appeared to own the elfish grace of the former, together with the more mortal form of the latter. She must have made her own dresses, for no such dresses could have been purchased with love or with money, they were very antique and very graceful. Her favorite dress, a white robe, with a zig-zag border of purple running around the bottom, fitted her almost closely from shoulder to knee, following the sinuous outline of her firm figure, and strongly recalling certain pictures in the Egyptian Department of a famous German work upon the costumes of antiquity. Of course Dolly knew nothing of Antiquity or of Egypt—in fact she could neither read nor write; but she had an instinctive

esthetic taste which surmounted those obstacles to good taste in dress which ignorance and fashion jointly create. Her prehistoric aspect was further heightened by her hair,--long, black, thick as a mane, and betraying by its tendency to frizzle the strong tinge of African blood in Dolly's veins. This she generally wore loose to the waist,--a mass so heavy and dense that a breeze could not wave it, and so deeply dark as to recall those irregular daubs of solid black paint whereby the painters of the pyramid-chambers represented the locks of weird court dames. Dolly was very careful of this strange hair; but she indulged, from time to time, in the savage luxury of greasing it with butter. Occasionally, too, she arranged it in a goblin sort of way, by combing it up perpendicularly, so that it flared above her head as though imbued with an electric life of its own. Perhaps she inherited the tendency to these practices from her African blood (pp. 13-14).

The excerpt, because of the extensive description of both Dolly's beauty and favorable characteristics, is illustrative of the literary new journalism. In addition to description, the story contained the other necessary elements--dialogue, scene-by-scene construction, and third person point of view--to be considered new journalism. Hearn even included interior monologue through which Dolly revealed herself to the reader. Perhaps no other writer of this period disclosed through such devices more about certain individuals than Hearn. Certainly he was near the top of the list.

Hearn candidly informed the reader of certain members of society who were seldom written about. Consequently, the reader learned how others less fortunate than he lived. More importantly, perhaps, he brought to America portraits of other lands. Since the United States was interested in foreign relations, Hearn's revelations about other countries, particularly Japan, were of special interest.

Ambrose Bierce

Another journalist who wrote sketches, columns, articles, and short

stories—some of which contained the necessary elements to be considered new journalism—was Ambrose Bierce.

Born in Ohio in 1842, Bierce attended the Kentucky Military Institute for a brief time prior to the firing on Ft. Sumter. Immediately, he volunteered for service and admirably served the Union. According to Joseph Henry Jackson (1943),

When the Civil War ended, the young man had seen action on a dozen fronts, suffered a severe wound, earned a commission, served on General Hazen's staff where he drew admirably neat military maps; at Missionary Ridge it was Bierce's survey which formed the basis of the strategic plan. He had marched through Georgia with Sherman, discovered what it was to be a prisoner of war for a few brief days in Alabama, and learned about the thrill of escape by engineering his own when the war was nearly at its close. Now that it was over, he was a grown man with ideas. There was a whole great world to be explored and he would have a look at it (p. xii).

Bierce first worked for the Treasury Department upon his release. Then General Hazen, his old commanding officer, asked him to travel west with him to survey the territory. For almost a year he accompanied Hazen's expedition. When Hazen sailed for Panama, Bierce remained in San Francisco where he worked for the U.S. Sub-Treasury during the day and wrote part of the night. He wrote articles on politics and Poe-like short stories. His writing appeared in the News-Letter and the Alta California. In 1868 he wrote his editorial comments under "The Town Crier," a page which had been invective and consequently enjoyed by the readers. Bierce used "The Town Crier" to present forcefully his scathing remarks. He attacked the ills of society as well as the fools and rogues which created the ills. The News-Letter enabled him to be a fixture of San Francisco, a position he readily accepted.

He moved to London in 1872; Bierce was hoping to make his mark abroad. According to Joseph Henry Jackson (1943),

The London episode lasted less than four years and was not the triumph of which Bierce had dreamed. Writing for half a dozen magazines, publishing his Fiend's Delight, Nuggets and Dust, and Cobwebs from an Empty Skull, all under the pseudonym of "Dod Grile," he did gather some small fame. He wrote for a time for Fun, edited by Tom Hood, the younger. He acquired a formal polish that led many to think him an Englishman; he chummed with Mark Twain, Harte and Joaquin Miller who were astonishing London society with their curious American ways...(p. xvi).

When he returned to San Francisco, the city had changed; hard times had set in. Dennis Kearney and his Workingmen's Party attributed the high unemployment to the Chinese, and unfortunately their prejudicial views were becoming popular. In retaliation, The Argonaut was published and edited by Bierce, and perhaps his most famous column, "Prattle," was born. In this column Bierce used wit to criticize every form of hypocrisy; consequently, he became a champion of cause in the eyes of San Franciscans. In addition, he wrote short stories, essays, and poetry. When his wife left him he used his pen to belittle women. Men, of course, were dissected and analyzed in almost every column; indeed, even the simpletons and incompetents were brought before Bierce's scornful eyes and subsequently criticized.

In 1880 Bierce sold The Argonaut and moved to the Black Hills to manage a mine which had little gold. In fact, before 1881 the company was bankrupt, and Bierce, having been refused a position with The Argonaut, was in desperate need of a job. Finally, his old column was accepted by The Wasp, a San Francisco weekly. Six years later, Bierce was approached by William Randolph Hearst who enjoyed Bierce's column as well as his other writing. Hearst offered Bierce a position with the San Francisco Examiner, and "Prattle" remained there until the turn of the century. To say the least, the Examiner helped popularize Bierce's column as well as his short stories. In 1891, after he had written

enough stories about the Civil War, he published Tales of Soldiers and Civilians. Two years later he published Can Such Things Be?, a book of stories about the supernatural.

Bierce moved to Washington, D.C. in 1896 to report against the Funding Bill that was before Congress and that would help the Southern Pacific Railroad to postpone its repayment to the U. S. As a result of his careful reportage, as well as Hearst's power, the bill was defeated. Although he returned to San Francisco to continue his duties, he eventually talked Hearst into allowing him to move to Washington so he could write more for the New York Journal and less for the Examiner. However, the page he produced, "The Passing Show," was nothing compared to "Prattle," and after a few years Hearst put it in Cosmopolitan.

In the early 1900s, Bierce gathered his writing and in 1912 published his Collected Works; he was 70 years old. He immediately visited California; then he journeyed to Tennessee to stand on the battlefields where he had fought and had witnessed numerous deaths. Heading Southwest, he visited New Orleans, San Antonio, and El Paso, where he received credentials to enter Mexico. He had grown old and needed another battle to rejuvenate his health. In his last correspondence, he was with troops near Chihuahua. He was never seen again.

As mentioned, Bierce was a champion when it came to writing biting editorials, but his battle stories, which were based on fact, have the appropriate ingredients to be classified new journalism. For example, in the following excerpt, Bierce shows the realities of combat:

^Captain Ransome, it is not permitted to you to know anything. It is sufficient that you obey my order--which permit me to repeat. If you perceive any movement of troops in your front you are to open fire, and if attacked hold this

position as long as you can. Do I make myself understood, sir?

'Nothing could be plainer. Lieutenant Price,--this to an officer of his own battery, who had ridden up in time to hear the order--the general's meaning is clear, is it not?'

'Perfectly.'

The lieutenant passed on to his post. For a moment General Cameron and the commander of the battery sat in their saddles, looking at each other in silence. There was no more to say; apparently too much had already been said. Then the superior officer nodded coldly and turned his horse to ride away. The artillerist saluted slowly, gravely, and with extreme formality. One acquainted with the niceties of military etiquette would have said that by his manner he attested a sense of the rebuke that he had incurred. It is one of the important uses of civility to signify resentment.

When the general had joined his staff and escort, awaiting him at a little distance, the whole cavalcade moved off toward the right of the guns and vanished in the fog. Captain Ransome was alone, silent, motionless as an equestrian statue. The gray fog, thickening every moment closed in about him like a visible doom (Bierce, 1946, pp. 80-81).

The devices he uses--dialogue, scene-by-scene construction, description, particularly of Captain Ransome, and the third person point of view--are those found in short stories and novels. The excerpt illustrates not only Bierce's ability to depict fact disguised as fiction, but allows him to reveal the emotions and the thoughts of the characters. The latter, of course, is another element--often called interior monologue--that is found in short stories and novels. Since new journalism, particularly the literary form, uses such devices to report fact, this piece could conceivably be termed new journalism. It should be mentioned that his biting articles and columns, since they contain the appropriate elements, are representative of the advocacy form of new journalism.

Though Bierce's battle stories are enlightening to say the least and undoubtedly valuable to any historian, his greatest achievement as a

journalist was his reports against the Funding Bill that would have helped the Southern Pacific Railroad to postpone its repayment to the U. S., as mentioned. The bill, as a result of Bierce's reports, was defeated.

Lincoln Steffens

Born in San Francisco in 1866, Lincoln Steffens attended a military academy in San Mateo, a private school in San Francisco, and the University of California from which he graduated in 1889. Immediately following, he traveled abroad and attended the universities of Berlin, Heidelberg, and Liepzig, and the Sorbonne in Paris. When he returned to the United States in 1892 he settled in New York City, where he obtained a reporting position on the New York Evening Post. For five years he worked at the Post, advancing from reporting general news to covering Wall Street and later the police when Theodore Roosevelt was the commissioner. Steffens' reporting for the Post, which included Reverend Charles H. Parkhurst's accusations and revelations of a corrupt police force, helped earn for him an excellent reputation. Thus when he was offered the position of city editor of the Commercial Advertiser in 1897, he immediately accepted.

Four years later, at the invitation of John S. Phillips, he became part of a magazine staff that included such revolutionary figures as Ida Tarbell and Ray Stannard Baker. Steffens, although he had accepted the managing editor's position, believed that he could better serve McClure's by traveling and reporting; S. S. McClure, the publisher, agreed.

According to Louis Filler (1958), Steffens traveled to St. Paul to

write an article about Frederick Weyerhauser who had become a millionaire from the lumber business. From St. Paul he traveled to St. Louis to investigate political corruption which Joseph Folk, the circuit attorney, was fighting. "With a local journalist, Claude H. Wetmore, Steffens published..."Tweed Days in St. Louis" (pp. 625-626). "The Shame of Minneapolis" followed. According to C. C. Regier (1932),

In Minneapolis a politician named Ames had been twice elected mayor by the Republicans and twice by the Democrats. Immediately after his fourth election (1901), Steffens asserted, Ames began to gather about him a group of plunderers and opened the city to all kinds of criminals. He made his brother, Colonel Fred W. Ames, chief-of-police, and he appointed an ex-gambler, Norman W. King, as chief of detectives. King's primary function, Steffens discovered, was to invite thieves, gamblers, pickpockets, confidence men, and other criminals to Minneapolis, and to arrange with them for the division of the spoils of their trades. Prisoners from the city jails were freed to assist in collecting revenues for the gang. Irwin A. Gardner, a medical student, was made a special policeman and was given the task of collecting money from the prostitutes. One hundred and seven of the more decent of the two hundred twenty-five policemen were dismissed. 'Coffee John' Fichette was made captain, and his sole duty was to sell places on the police force.

Steffens also told how Minneapolis had been saved from the Ames gang, largely through the efforts of one Hovey C. Clarke. Clarke was foreman of the grand jury that met in April, 1902, and he collected evidence at his own expense, rejecting bribes and defying threats against his life. One member of the gang after another was indicted and convicted, and Mayor Ames fled to Indiana after having been indicted for extortion, conspiracy, and bribe-offering. On November 4, 1902, a new administration was elected (pp. 60-61).

Steffens revisited St. Louis and claimed that the conditions were worse than what he had witnessed in Minneapolis. Next he visited Pittsburgh and learned that it, too, had similar conditions. Steffens then visited Philadelphia, Chicago, Cleveland, and Cincinnati. It seemed every major city had problems—from police corruption to city bosses who hired common criminals.

As each article appeared, Steffens' popularity increased. In 1904

The Shame of the Cities, a collection of his city articles, was published. The same year he turned his attention to state governments and wrote several articles in which he believed that Tom L. Johnson of Ohio and Robert M. La Follette of Wisconsin were challenging corruption within their states realistically.

Two years later he and several other muckraking journalists of McClure's purchased Frank Leslie's Popular Monthly and changed its name to the American Magazine. The same year his second book, The Struggle for Self-Government, appeared.

In 1907 he resigned from the American and worked as an editor at Everybody's, contributing background articles on the new reformers who included Theodore Roosevelt and Eugene Debs. Two years later he published the Upbuilders which contained positive portraits of various reformers throughout the country.

For the next several years he traveled to Boston and to Los Angeles to report on the conditions and on the trial of two labor leaders, the McNamara brothers, who had been accused of exploding dynamite in the offices of the Times which not only had devastated the building but had killed 21 persons. Steffens, instead of merely reporting the trial, tried to intervene; indeed, he attempted to negotiate a settlement between the newspaper's proprietor and the McNamaras. When the negotiation failed to materialize Steffens was severely criticized and ostracized by the anti-reformist press and by his friends.

In 1911 Steffens lost his wife and his parents. To make matters worse, muckraking was becoming a thing of the past, and Steffens realized it. Before World War I, he traveled to Europe to observe and gather information on municipal conditions; much of what he learned was

similar to what he had gathered on American cities.

When war broke out, he traveled to Mexico to observe the Mexican Revolution. He admired Venustiano Carranza's courage and leadership.

Three years later he returned to Europe with Charles R. Crane to observe the war and study the February Revolution in Russia. He covered the Armistice negotiations, and in 1919 interviewed Lenin, whom he greatly respected. For the next eight years he spent most of his time in Europe. Reformation was occurring there, and he was determined to witness the progress.

He returned to the United States in 1927 and made his home in Carmel, California. His Autobiography, which was published in 1931, became a bestseller. Because of the book's popularity, he was asked to lecture throughout the country and to write for newspapers. He performed these functions until he suffered a heart attack in 1933. He died three years later.

The following excerpt from "The Shame of Minneapolis" (1961) depicts Steffens' simple, but thought-provoking style:

Whenever anything extraordinary is done in American municipal politics, whether for good or for evil, you can trace it almost invariably to one man. The people do not do it. Neither do the 'gangs,' 'combines' or political parties. These are instruments by which bosses (not leaders; we Americans are not led, but driven) rule the people, and commonly sell them out. But there are at least two forms of autocracy which have supplanted the democracy here as it has everywhere it has been tried. One is that of the organized majority by which, as in Tammany Hall in New York and the Republican machine in Philadelphia, the boss has normal control of more than half the voters. The other is that of the adroitly managed minority. The 'good people' are herded into parties and stupefied with convictions and a name, Republican or Democrat; while the 'bad people' are so organized or interested by the boss that he can wield their votes to enforce terms with party managers and decide elections. St. Louis is a conspicuous example of this form. Minneapolis is another. Colonel Ed Butler is the unscrupulous opportunist who handled the nonpartisan minority which turned

St. Louis into a 'boodle town.' In Minneapolis 'Doc' Ames was the man (p. 6).

The excerpt presents Steffens' thesis which claims that one man is responsible for anything out of the ordinary in municipal politics. He then supports his thesis with examples. Of course, it must be mentioned that although he merely reports here which political boss controls which political body or party--"machine" as he puts it, he exposes how the political bosses acquire the power or clout that is required to control the cities in which they live. Though the excerpt is succinct, the above point must be taken into consideration. Steffens provided the reader with more than enough information to prove that the last two sentences of the excerpt are true. Such in-depth analysis is required in any piece of muckraking new journalism if the writer expects to convince the reader that what he has written is without question fact.

Steffens' muckraking journalism undeniably influenced certain politicians to make reforms, to "clean house." His attacks on various city bosses and their illegal activities upset readers from coast to coast; indeed, readers became so irate that city and state legislators realized that they had to manage problems or the readers would vote for someone else in the next election. Eventually, Steffens' articles, like those of other muckrakers, were taken seriously by political bosses.

In the following chapter, one realistic novelist who was writing in the United States during the nineteenth century will be discussed to determine whether the realistic novel of that period was based on fact and consequently linked to new journalism.

NOTES

*Other literary new journalists of this period include: Frances Parkman who lived from 1823 to 1893. Parkman was not a journalist nor a novelist; he was a chronicler of history. However, his writing contained the elements of new journalism. For example, his adventure stories for the Knickerbocker Magazine and his book, The California and Oregon Trail (The Oregon Trail), which appeared in 1849, were based on actual experiences. Yet, Parkman used devices found in short stories or novels to weave his tales; Mark Twain who lived from 1835 to 1910. Twain, who worked at a variety of jobs, including reporting for newspapers, wrote The Innocents Abroad (1869) which was an entertaining as well as an informative book of foreign travel. The book was based partly on the letters he had contributed to the New York Herald, the New York Tribune, and the San Francisco Daily Alta California. In short, the book described his exodus abroad; Julian Ralph who lived from 1853 to 1903. Ralph was a journalist who worked for several newspapers, including the New York World, the New York Sun, and the New York Journal. For the Sun, he wrote, among other stories and features, sketches such as the "German Barber." His sketches were based on fact. From 1891 to 1893 he traveled throughout Canada and the United States and contributed articles that were vivid and picturesque to Harper's Magazine. From 1894 to 1903 he lived abroad, and wrote numerous extraordinary articles on what he observed. He covered the Chino-Japanese War and the Greco-Turkish War for the New York Journal, and the Boer War for the London Daily Mail. Ralph wrote several books, including the following: Dixie, or Southern Scenes and Sketches (1895) and People We Pass: Stories of Life Among the Masses of New York City (1896). Ralph was informative, but information per se was not as important to him as how the facts were presented. Since style was important, his reporting resembled literary new journalism. Indeed, the same elements found in new journalism constantly appeared in his stories; Richard Harding Davis who lived from 1864 to 1916. Davis used several of the elements contained in new journalism when he reported on the Johnstown flood disaster, the West, the Mediterranean, the Spanish-American War, the Greco-Turkish War, the Boer War, the Russo-Japanese War, and World War I for the Philadelphia Press, the Philadelphia Telegraph, the New York Sun, Scribner's Magazine, and Harper's Weekly. His style was simple and direct, and his stories always bordered on the sensational or adventurous. Whenever he would cover a war he would select the action that could be described in vivid, picturesque scenes; and Stephen Crane who lived from 1871 to 1900. Crane was a journalist who eventually became a realistic novelist. However, his contributions to newspapers contained the necessary elements to be considered new journalism. For example, the stories "The Blue Hotel" and "The Bride Comes to Yellow Sky," which were written for the Bachelor Syndicate, appeared as short stories but were in actuality

based on incidents he had observed while traveling through the West. His story, "The Open Boat," described the sinking of the S. S. Commodore and what happened afterward, an incident that he had experienced. His reports on the Greco-Turkish War and the Spanish-American War were literary sketches which not only reported the war but enabled readers to understand battle and its effects on men. These sketches, which appeared in the New York World, among other newspapers, were collected and published under the title Wounds in the Rain (1900).

**Another advocacy new journalist of this period is John Jay Chapman who lived from 1862 to 1933. Chapman wrote critical essays on politics and society's mores. An abolitionist who was devoutly religious, Chapman published The Political Nursery, a review, in which he attacked vehemently Theodore Roosevelt and Seth Low, the governor of New York and the mayor of New York City respectively. Chapman argued against American imperialism in Cuba and in the Philippines. He wrote Causes and Consequences (1898), among other books, which criticized the absurd relationship between business and government. In Political Agitation (1900), he argued that political reformation was impossible due to the times.

***Other muckraking new journalists of this period include: Henry Demarest Lloyd or more appropriately H. D. Lloyd who lived from 1847 to 1903. Lloyd, though he preceded the muckrakers by several years, contributed articles which were undeniably muckraking. For example, in 1881 William Dean Howells of the Atlantic accepted his expose concerning the Standard Oil Company which presented evidence of monopolization as well as arguments against such practices. His article, it is interesting to note, appeared 22 years before Ida Tarbell's infamous investigative report of the same company. In 1894 he wrote Wealth Against the Commonwealth which was a documented pronouncement against monopolies; Jacob Riis who lived from 1849 to 1914. Riis, a native of Denmark, immigrated to the United States when he was 21. He worked for the New York Tribune. Assigned to the police beat, Riis observed the poor who lived in the city's slum districts, for they were often arrested for stealing, drunkenness, and disorderly conduct. Riis investigated their living conditions and learned that builders had herded them together. He discovered that many of the tenants allowed other immigrants to live with them, which created inhabitable conditions; the owners as well as the politicians turned their heads. Riis wrote numerous stories which depicted accurately the inhumane conditions, and exposed the exploitation that had occurred in such books as How the Other Half Lives (1888), The Children of the Poor (1892), Out of Mulberry Street (1898), and Children of the Tenements (1903); Ida Tarbell who lived from 1857 to 1944. Tarbell, a former teacher, became a muckraking journalist after editing a magazine, contributing articles on Paris and France to American newspapers, studying at the Sorbonne, and writing biographies for McClure's. Her 19 articles on the Standard Oil Company for McClure's were researched and written over a five-year period. The articles were then collected in 1904 and published under the title The History of the Standard Oil Company. Tarbell's report, though similar to Lloyd's investigative report, was more in depth. She exposed the illegal means, including violence, bribery, and fraud, among others, by which the corporation had been built. Tarbell left McClure's

over a dispute and, together with other muckraking journalists who had resigned from the magazine, purchased Frank Leslie's Popular Monthly and changed its name to the American Magazine. For the latter, she wrote exposes on the tariff and the suffrage movement, which she opposed, among other topics that were relevant to the times; Charles Edward Russell who lived from 1860 to 1941. Russell, a journalist who turned muckraker, worked for several newspapers, including the New York Herald, the Chicago Examiner, the New York World, the New York American, and the Chicago American, among others. In 1905 he wrote a series of in depth articles for Everybody's regarding the meat-packing industry. Titled "The Greatest Trust in the World," the articles exposed the enormous power that packers had acquired through their relations with railroads. Russell illustrated with statistics how the meat-packing industry had become a monopoly and how that monopoly controlled the price of beef. He contributed to the magazine other exposes about child labor, electoral fraud, and people who had made fortunes under questionable circumstances, among others. He wrote The Greatest Trust in the World (1905) and Lawless Wealth (1908) which were mere revisions of his articles on the meat-packing industry and millionaires respectively. His series of articles entitled "Where Did You Get It, Gentlemen?," which were published in Everybody's in 1907, and which severely criticized men of wealth, especially Thomas Fortune Ryan, caused him to be blacklisted in most New York City magazines. In 1914 he exposed in a series of articles published in Pearson's how advertisers had put an end to muckraking, the most important form of journalism; David Graham Phillips who lived from 1867 to 1911. Though primarily known for his realistic novels such as The Cost (1904), The Plum Tree (1905), The Deluge (1905), Light-Fingered Gentry (1907), and The Fashionable Adventures of Joshua Craig (1909), among others, Phillips was first a journalist who worked for several newspapers, including the New York Sun and the New York World. He wrote exposes on large businesses and trusts. He contributed similar articles to numerous magazines. In 1906 his series, "The Treason of the Senate," appeared in Cosmopolitan. Phillips exposed the collusion between corporations and several politicians, including Senators Chauncey M. Depew and Thomas C. Platt of New York; Elizabeth Cochrane or "Nelly Bly" as she was called lived from 1867 to 1923. Cochrane began her career in journalism in Pittsburgh, where she wrote investigative stories on businesses, factories, and government. She moved to New York City and worked for the New York World, for which she had herself committed to the insane asylum on Blackwell's Island. The resulting stories were not only sensational exposes of what occurred within the asylum's walls but were perhaps the most controversial stories of the period. Indeed, the inhumane conditions as well as the mistreatment by nurses and physicians of patients were graphically depicted. In other exposes, she revealed the conditions of city prisons, the mistreatment by city employees of invalids, the inhumane conditions of old women's homes, and the mashers of Central Park, among others; and Winifred Black who lived from 1863 to 1935. Black turned to Journalism when she learned that she would never become a major actress in New York City. However, learning to write for newspapers was not that easy for her, but she persevered until she knew how to compose personal, vivid prose, and how to investigate and obtain information. One of her first exposes for the San Francisco Examiner concerned her experience in a receiving hospital. Black revealed that she, like other

patients, were neglected by the hospital staff. Black, through short paragraphs highly charged with emotion, not only presented the information well but had the reader clamoring for more. Black exposed the juvenile court system in Chicago and the Charity Organization Society of New York, among others. It should be mentioned, however, that she, like several of the muckraking journalists, wrote other kinds of stories and articles such as features, interviews, and in depth news for both newspapers and magazines.

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CHAPTER IX

HERMAN MELVILLE: A REALISTIC NOVELIST

During the nineteenth century, several American novelists wrote realistic novels.* Herman Melville, whose writings appeared in the mid- to late-1800s, was considered a writer of the Romantic period; nonetheless, he wrote several novels based on fact. As this chapter will show, Melville's novels were not merely allegorical tales to entertain readers but were stories based on experience. As such, his characters were authentic, especially when they were based on his own life. More importantly, his novels were indeed linked to new journalism, particularly the literary form of new journalism.

Herman Melville

Born in 1819, Herman Melville attended schools in New York City and Albany. When he was 15 he yearned to try something else. From working in a bank to working in a store to working on his uncle's farm, Melville realized immediately that working in banks, stores, and on farms was not for him. Thus he turned to teaching. Unfortunately, after a few years, teaching, too, was not for him. Perhaps in desperation, Melville turned to the sea. In 1839 he sailed to England. Two years later he sailed to the Marquesas, Tahiti, and Hawaii and was away for almost four years. His experiences of the first voyage were naively recorded in his fourth book, Redburn: His First Voyage, Being the Sailor-boy Confessions and

Reminiscences of the Son-of-a-Gentleman, which was published in 1849. The experiences from the second voyage filled his fifth book, White Jacket, which appeared two years later; his first book, Typee, which had been published in 1846; and his second book, Omoo, which had appeared a year later. Although Redburn and White Jacket were not monetarily successful, his earlier efforts, Typee and Omoo, had been.

In 1849 Melville wrote his third book, Mardi; it was published in both the United States and England and received adverse reviews. Melville had intended to write a Polynesian adventure romance; as it turned out he had written a novel of which one part was fact and one part was allegory.

When his novel White Jacket was completed, he returned to the sea. He traveled the sea lanes to England, then visited Paris, Brussels, Cologne, and Coblenz before he returned 11 weeks later.

Upon his return, he moved from New York City to a farm near Pittsfield, Massachusetts, where he lived for the next 13 years. Melville had not particularly liked farming, but farming would enable him to support his family. Since Typee and Omoo were the only novels earning royalties of any consequence, Melville, ironically, turned to the land instead of the sea for his family's livelihood.

In 1851 Moby Dick, or the White Whale was published. Dedicated to his friend and neighbor Nathaniel Hawthorne, Moby Dick was based on Melville's experiences as well as on an incident in which a sperm whale destroyed a whaling vessel; however, he had written an allegorical masterpiece according to critics. This fact was not acknowledged until after his death, unfortunately.

A year later, even though Moby Dick had cost him his health,

Melville wrote Pierre; or, The Ambiguities, an autobiographical novel which explained his torment. As Raymond Weaver (1928) wrote,

...he draws a vindictive delight in pronouncing, under a thin disguise, an unsubstantiated libel upon his father's memory. This dark wild book of incest and disaster is of the greatest importance as a document in autobiography. Most of the characters in Pierre are unmistakably idealizations of actual people. The hero, Pierre Glendinning, is a glorification of Melville's self; the widowed mother, Marie Glendinning, owes more to Melville's mother, Marie Gansevoort, than the initials of her name. And in this book Melville exorcises the ghost of his father, and traces the ambiguous steps by which Pierre, at the age of nineteen, arrived at the staggering conviction that his sainted parent had in his youth been a lecherous rake....

Pierre is a double-edged apologia of Melville's own defeat, in the sense that in Pierre Melville attempted to show that in so far as his own defeat--essentially paralleling Pierre's--was unblackened by incest, murder, and suicide, he had escaped these rewards of seraphic virtue through accident and inherent defect, rather than because of superior merit (pp. xiv-xv, xxxii).

From 1853 to 1856, Melville wrote for Harper's Monthly and Putnam's Magazine. Israel Potter, a novel which had been serialized, was published in 1855. In 1856 The Piazza Tales, a collection of short stories, was published.

A year later he traveled abroad for his health which had been getting depressingly worse. He met Hawthorne in Liverpool, journeyed to Constantinople and the Holy Land, and returned to Pittsfield seven months later.

Between 1857 and 1876 Melville published little. He had had enough of writing, especially when the rewards were so small. In 1863 he and his family moved back to New York City, and three years later he was appointed Inspector of Customs. For almost 20 years he held this position and enjoyed the regular income. When he died in 1891, Billy Budd, which was published posthumously in 1924, was his last testament to the world.

The following excerpt from Pierre; or, The Ambiguities (1963) illustrates Melville's ability to describe Pierre's mother:

Pierre was the only son of an affluent, and haughty widow; a lady who externally furnished a singular example of the preservative and beautifying influences of unfluctuating rank, health, and wealth, when joined to a fine mind of medium culture, uncankered by any inconsolable grief, and never worn by sordid cares. In mature age, the rose still miraculously clung to her cheek; litheness had not yet completely uncoiled itself from her waist, nor smoothness unscrolled itself from her brow, nor diamondness departed from her eyes. So that when lit up and bediamonded by ball-room lights, Mrs. Glendinning still eclipsed far younger charms, and had she chosen to encourage them, would have been followed by a train of infatuated suitors, little less young than her own son Pierre.

But a reverential and devoted son seemed lover enough for this widow Bloom; and besides all this, Pierre when namelessly annoyed, and sometimes even jealously transported by the too ardent admiration of the handsome youths, who now and then, caught in unintended snares, seemed to entertain some insane hopes of wedding this unattainable being; Pierre had more than once, with a playful malice, openly sworn, that the man--graybeard, or beardless--who should dare to propose marriage to his mother, that man would by some peremptory unrevealed agency immediately disappear from the earth (p. 3).

The excerpt is merely an example of Melville's unlimited power of observation. The description is so in depth that the reader not only visualizes Mrs. Glendinning but understands the relationship between the two characters. Pierre is so fond and unquestionably attracted to his mother that within the two paragraphs one questions whether Pierre's relationship is not more than a son's respect and admiration for his mother. Indeed, throughout the book, Pierre refers to his mother as "Sister" and Mrs. Glendinning refers to her son as "Brother." Of course, it should be reiterated that Pierre and Mrs. Glendinning, like other characters in the book, are based on fact. In this case, Pierre is Melville, himself, and Mrs. Glendinning is Maria Gansevoort Melville, his mother. It should also be mentioned that Melville's father, like

Pierre's, died when Melville was 13. Therefore, a close relationship between him and his mother developed. Whether the relationship was more than a son's love for his mother is anyone's guess. However, it is safe to say that jealousy, which was apparent in Pierre, did not exist between the two. Since Melville filled his novel with characters based on real people and with incidents that had actually occurred, his book was not completely fiction.

Consequently, the realistic novel of this period was linked to the new journalism, especially the literary form that appealed to readers of newspapers and magazines. A major characteristic of the realistic novel, particularly the realistic novel of the nineteenth and twentieth centuries, should be mentioned, for it distinguishes a piece of writing—even if the piece contains characters and incidents borrowed from life—as fiction: a plot or story line that did not occur as presented in real life. Of course, certain realistic novelists have written novels that have come close to actuality in every detail. But close is not enough. The new journalist, on the other hand, presents information as accurately as possible. The characters can be identified if they have not been by the journalist, unless the story uses characters who are composites, i.e., characters who represent several persons.

In the following chapter, one of the literary and advocacy new journalists to appear in England during the first half of the twentieth century will be discussed at length.

NOTES

*Other realistic novelists of the period include: William Dean Howells who lived from 1835 to 1920. Although his credibility as a writer of realistic fiction was never questioned, such writers as Henry James, a literary artist, crowded Howells out of his rightful place in American literature. Before he started writing realistic fiction, he wrote several volumes of poetry, several biographies, travel sketches, and short stories. His first realistic novel actually grew from his travel sketches. Howells, disguised as Basil March, appeared in several stories, and the experiences he had were dramatically recorded in numerous novels. From The Lady of the Aroostook (1879) to The Rise of Silas Lapham (1885), Howells presented with authenticity America's sense of values and manners. Since most of his characters were based on real people, Howells was able to weave an arresting plot around actual incidents. What happened in the United States appeared in his stories and novels; and Henry James who lived from 1843 to 1916. James lived in Europe for part of his early life, where he received an exceptional education. He began writing professionally for magazines when he was 22. However, a novel influenced by such writers as Turgenev and Flaubert eventually surfaced when he went abroad again. The Portrait of a Lady, which was published in 1881, transformed not only the English novel but the American who wrote it, for James was able to combine in one novel three themes: the writer in search of society, the writer in conflict with society, and the writer as artist within society. Although James wrote other novels, none received as much attention. Nonetheless, his other novels contained elements found only in realistic fiction. It should be mentioned, however, that James achieved more in his work. Besides writing about characters, including their manners and morals, who formed society, James revealed the customs of the day. In addition, he used dialogue that was authentic. Indeed, the dialogue enhanced the plots.

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CHAPTER X

GEORGE ORWELL: A NEW JOURNALIST

George Orwell wrote literary as well as advocacy new journalism in addition to allegorical novels. Due to his educational background, his slumming experiences both in London and Paris, and his fighting experiences in the Spanish Civil War, he was able to depict his socialist philosophy in various forms of expression, including short stories, articles, essays, and exposes. Though he traveled and lived in countries other than England, the political and social conditions of England as well as Europe must be discussed first to understand the upheaval that undoubtedly encouraged Orwell, as well as other writers and journalists, to reveal not only his political philosophy, but the unsuitable conditions for man which, to him, plagued all of Europe.

The Political and Social Climates

The war with the Boers lasted until 1902, and seven years later the Union of South Africa was established. Though the government of England changed hands at the turn of the century, her power was unquestioned. Prosperity, although not as evident as it once was, was visible in certain sectors of the economy. However, as England's production, especially in the steel and textile industries, decreased, laborers as well as industrialists grew disillusioned. Various socialist and non-socialist unions and organizations appeared to help labor by

attempting to obtain seats in Parliament.

In 1905 the liberals returned to power while the conservatives, who were confused over issues, went in different directions. Harry Campbell-Bannerman succeeded Arthur Balfour, and for three years, until he retired in 1908, controlled Parliament. Social legislation to help the poor was enacted throughout the first decade. When Edward VII died in 1910, George V reigned. During this time the liberals and conservatives were fighting over a Parliament bill which would limit the powers of the House of Lords, which could accept or reject certain legislation. In 1911, however, the Parliament Act was passed. The National Insurance Act, which helped the populace, was enacted the same year. The liberals, perhaps more than any party up to that time, did more for the lower- and middle-class citizen.

World War I, which was a result of what country had what, was^v actually between two compelling forces: the Triple Alliance of Austria-Hungary, Germany, and Italy, and the Triple Entente of Russia, France, and Britain. The battles between Italy and Turkey in 1911 and the conflicts between the Balkan states and Turkey later merely ignited the fuse which led to the First World War. Germany, a military-minded country, had been building her navy and army for years in case another country tried to invade her borders. England, in fear of Germany's might, had been doing the same. What should be mentioned is that each country in Europe was going through a period of trial and error, politically speaking. Trust and mistrust filled each party's members. Of course, when the Archduke Francis Ferdinand, who was heir to the Austrian throne, was shot in Sarajevo by a Bosnian fanatic, tensions between Austria-Hungary and Serbia mounted. Germany supported the

former and was prepared for combat against Russia and France if either country supported Serbia. Russia, of course, supported Serbia for fear that she would become part of Austria like Bosnia and Herzegovina. Thus the Austro-Serbian problem grew into an Austro-Russian one which ultimately forced the alliances into play.

England, however, refused to commit herself until Germany invaded Luxembourg and Belgium. Finally, England declared war on Germany and Austria-Hungary. The war, the greatest in history, ended in 1918.

Lloyd George, who saw Britain through the war, remained in control of Parliament until 1922. After the war and after the Treaty at Versailles, Britain tried to capture the prosperity she once had. Unfortunately, her economy declined amidst a new Right which advocated a new outlook toward the state and a new Left which advocated the opposite. The Right believed that England should remain aloof of Russia; the Left believed otherwise. After George resigned, England saw three governments in as many years. In 1924 Stanley Baldwin became prime minister and under his direction the country grew stable. Prosperity to a certain degree returned. Armaments were reduced, and social legislation was enacted. However, labor strikes, especially among coal workers, did occur in the mid-1920s. In addition, other industries failed to fare any better.

During the late 1920s, England suffered from the Great Depression. The country's international credit was threatened by the Unemployment Insurance Fund, which was sponsored by the government and was supporting over 20 percent of the insured laborers.

In 1931 the National Government was formed by J. Ramsey MacDonald. The new government enacted a protective tariff, a new Unemployment Act,

among other economic legislation. England eventually prospered, but her share in the world's market declined. In 1935 Stanley Baldwin became prime minister, and labor occupied Parliament. When Neville Chamberlain became prime minister two years later, nationalization of several industries, including coal and steel, materialized. However, Chamberlain's efforts to negotiate with Hitler and Mussolini, although he was successful to a degree at the conference in Munich, had little effect on the relationship among the countries. In 1939 England declared war on Germany. As the war progressed, England suffered heavy civilian casualties, for London was bombed. When Germany invaded Denmark and Norway, Chamberlain received severe criticism and subsequently resigned, advising King George VI to replace him with Winston Churchill.

When the Japanese bombed Pearl Harbor and when the Germans invaded the Soviet Union, the Grand Alliance--England, Russia, and the United States--was formed. Within four years the war was over. Churchill, who had helped England through the war, resigned in 1945. Clement Attlee, his successor, formed a strong labor-backed program. Nationalization of the Bank of England, electricity, coal, and inland transportation materialized. Legislation such as the National Assistance Act, the National Health Service Act, and the Education Act improved England's society. Although measures were taken to improve the country's economy, the selling of goods abroad declined in the late 1940s. Aid from the United States helped. Fear of the Soviet Union forced England and France to become allies in 1947; Belgium, Luxembourg, and the Netherlands joined them a year later. In 1949 the North Atlantic Treaty Organization, which allied Canada and the United States to the other

allied countries, was formed.

Britain's satellite countries, including India, became independent in the late 1940s.

British society, which was no different from the other countries of Europe during this period, was essentially made up of three classes. Although the upper- and middle-classes were wealthy to a certain extent, the poor class was very poor. However, improvements in living conditions occurred. Unemployment insurance, pensions, and health insurance helped the lower-class citizens. Slums, which had been a part of society, were replaced with housing projects. Of course, taxes were implemented to meet the expenses of such programs and projects, and laborers, who were not only taxed but found their labor unions to be of little help, organized and elected certain leaders for Parliament. As a result, further legislation which aided society was passed. Laws concerned with wages, workmen's compensation, boycotts, and strikes were enacted. Although England was hesitant to enter World War II, citizens realized that fighting for what they had was indeed better than giving in to totalitarianism. Five years later the war had been won, and England was changed. Women, who before the war had demonstrated for suffrage, witnessed the enactment by Parliament of legislation that satisfied their arguments. It was time to forget the war and prepare for the future.

George Orwell

Although born in Bengal, India, in 1903, Eric Arthur Blair, or George Orwell, was reared in his parents' homeland, England. His parents were not wealthy, but they sent him to St. Cyprians, an

expensive school, where he became aware of social class differences. In 1917 he attended Wellington, then Eton, both private schools. In 1922 he passed the examinations for the Indian Imperial Police and became Assistant Superintendent of Police in Rangoon, Burma. However, after five years he realized that such a career was not rewarding.

Returning to England in 1927, he soon tramped through the East End of London where the poor, the despised, and the thieves congregated and barely survived. Whether Orwell was escaping his own social class or had read The People of the Abyss, or had been inspired to see for himself what Dickens had described, he made numerous visits for the next several years. In 1928 he moved to Paris; London had been too expensive. For almost two years he wrote numerous short stories, two novels, and numerous articles. The stories and novels were rejected, but several of the articles were eventually published in Progres Civique and Monde.

Orwell, before he returned in 1929 to his parents home in Southwold, visited the worst sections of Paris. His observations of Paris were incorporated with his observations of London, and from late 1929 to 1933 he added information and made revisions in the manuscript. From 1930 to 1935, he contributed book reviews, articles, and poetry to Adelphi and other magazines. However, before his book, Down and Out in Paris and London, was published in 1933, Orwell's earnings were modest to say the least. To live, he taught in a private school, The Hawthorns, in Hayes, Middlesex, and then in Frays College, in Uxbridge.

When Down and Out was published, the name George Orwell, one of four which Blair had suggested, appeared on the cover. Readers immediately realized that Orwell had written about actual occurrences in a

novelistic fashion. The book was instantly successful.

His second book, Burmese Days (1934), was finished in December, just before he entered a hospital. Although he recovered from an apparent case of pneumonia, he did not return to teaching. Instead he devoted his time to writing and working in a bookstore. After Burmese Days he wrote A Clergyman's Daughter in 1935. His third novel, Keep the Aspidistra Flying, appeared a year later.

According to J. R. Hammond (1982),

In January 1936 Orwell was commissioned by Victor Gollancz to make a study of poverty and unemployment in the North of England: a proposal that was to culminate in one of his most celebrated works of reportage, The Road to Wigan Pier...(p. 21).

According to Richard H. Rovere (1956),

The book had been commissioned...on behalf of the Left Book Club, an organization whose tendency is evident in its title, as a study of human misery in an exploitative social order.

The first half is exactly that. Orwell was never more brilliant as a journalist. The second part is an examination of socialism as a remedy. It was perhaps the most rigorous examination that any doctrine has ever received at the hands of an adherent. It was so tough, so disrespectful, so rich in heresies that Mr. Gollancz, who, as proprietor of the Left Book Club was the shepherd of a flock that scandalized as easily as any Wesleyan congregation, published the book only after writing an introduction that could not have been more strained and apologetic if he had actually been a Wesleyan minister who for some improbable reason found himself the sponsor of a lecture by George Bernard Shaw on the Articles of Religion...(pp. xv-xvi).

Orwell served first as a journalist then as a soldier in the Spanish Civil War. Fighting facism, he was wounded and subsequently brought to England. From what he had experienced and witnessed, his political philosophy transformed from a weak belief in socialism to a strong one. In 1938 his book, Homage to Catalonia, was published. A personal memoir of the war, the book was a forceful, descriptive account of a senseless

social and political revolution. Although the book did not sell well, it contained the philosophy that was later presented in the allegory Animal Farm (1945) and in the dystopian 1984 (1949).

For the rest of his life, he wrote novels, essays, book reviews, articles of criticism, educational programs for the British Broadcasting Corporation, editorials, World War II accounts, and other articles. His writing appeared in Horizon, Tribune, Time and Tide, New Statesman, Partisan Review, Observer, and others.

He died in 1950 of tuberculosis.

The following excerpt from Homage to Catalonia (1952) is indicative of his personal style of reporting:

'Don't fire,' I said half-jokingly as I focused the camera.

'Oh, no, we won't fire.'

The next moment there was a frightful roar and a stream of bullets tore past my face so close that my cheek was stung by grains of cordite. It was unintentional, but the machine-gunners considered it a great joke. Yet only a few days earlier they had seen a mule-driver accidentally shot by a political delegate who was playing the fool with an automatic pistol and had put five bullets in the mule-drivers lungs.

The difficult passwords which the army was using at this time were a minor source of danger. They were those tiresome double passwords in which one word has to be answered by another. Usually they were of an elevating and revolutionary nature, such as Cultura-progresso, or Seremos-invincibles, and it was often impossible to get illiterate sentries to remember these highfalutin words. One night, I remember, the password was Cataluna-eroica, and a moon-faced peasant lad named Jaine Domenech approached me, greatly puzzled, and asked me to explain.

'Eroica--what does eroica mean?'

I told him that it meant the same as valiente. A little while later he was stumbling up the trench in the darkness, and the sentry challenged him:

'Alto! Cataluna!'

"Valiente!" yelled Jaine, certain that he was saying the right thing.

Bang!

However, the sentry missed him. In this war everyone always did miss everyone else, when it was humanly possible (pp. 36-37).

Through the use of the word "I," Orwell informs the reader of the absurdities which seemingly plague every war. Although the word "I" is seldom used in literary new journalism, Orwell has used it in this case quite effectively. The reader believes that the writer knows of what he writes, since he is a participant. Thus Orwell's credibility is enhanced.

Through the use of two anecdotes, which are common to novels as well as new journalism, Orwell disclosed two but separate incidents that occurred. The first incident was an accident that some soldiers considered a joke, a joke that had harmed an innocent victim just days before; the second was a common practice used by the military for maintaining security, a practice that almost caused another to be killed. Such anecdotes depict the realities of war; more specifically, of the war Orwell witnessed. The latter anecdote, however, enabled Orwell to disclose his cynical attitude toward the war without sounding too harsh.

The excerpt is an example of literary new journalism. The elements, including dialogue, scene-by-scene construction, and an examination of a certain custom that characterizes military life, are present. More importantly, what was depicted in the anecdotes actually occurred. Orwell merely presented the truth as he saw it.

Orwell described accurately numerous incidents of the Spanish Civil

War. Thus his work is an undeniable portrait of what a soldier experienced. Consequently, its importance to a historian studying that war is unquestionably great.

In the succeeding chapter, several literary new journalists, several advocacy new journalists, and several muckraking new journalists who appeared in the United States before 1960 and who specialized in one or more of the following kinds of reporting will be discussed: general columns, critical columns or articles, sports columns, crime stories, war stories, documentaries, profiles, political columns, in-depth big business stories, in-depth society stories, and in-depth political stories.

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CHAPTER XI

NEW JOURNALISTS OF THE TWENTIETH CENTURY

1900-1960

In the United States many writers and journalists who were producing during the first 60 years of the twentieth century were using what conceivably could be considered literary,* advocacy,** and muckraking*** new journalism. As this chapter will show, such writers and journalists as Meyer Berger, St. Clair McKelway, W. C. Heinz, John Hersey, John Bartlow Martin, Erskine Caldwell, Lillian Ross, Heywood Broun, Joseph and Stewart Alsop, Upton Sinclair, George Seldes, and Louis Adamic were writing new journalism in general columns, critical columns, sports columns, war stories, crime stories, documentaries, profiles, political columns, in-depth big business stories, in-depth society stories, and in-depth political stories. However, before these writers and journalists are discussed, the period in which they wrote for newspapers and magazines will be presented to understand the political and social upheaval that plagued the United States and subsequently encouraged them, as well as other writers and journalists, to write new journalism.

The Political and Social Climates

McKinley, who had been elected in 1896, defeated his Democratic opponent, Bryan, in 1900, and American imperialism, although bleak, emerged. The nation prospered. Unfortunately, big business controlled

the nation.

Progressivism resulted when various groups actively responded to problems created by the industrial revolution, problems that included poverty primarily caused by low wages and too many members to a family; slums which developed when too many immigrants and/or low-salaried families lived together, and when slum-lords refused to prepare or improve their property; collusion between businessmen and politicians which had a negative effect on the American political process; and the growth of monopolized industries which not only defied the Sherman Anti-Trust Act but angered the citizenry. Various movements, consequently, appeared, and each was for reform or reconstruction. Usually the goals for each movement were the same: enact legislation which would help the poor, eliminate collusion between politicians and businessmen, control monopolization, and enable the citizenry--every citizen of the United States--to participate in the welfare of the nation.

Different groups--political, professional, and religious--were making demands, and in city after city some of their demands were met. For example, corrupt politicians were voted out of office; slum districts were improved; the poor were helped; taxation of industries was increased; control of certain industries was increased; legislation to help labor was enacted; legislation to help education was passed; and legislation which affected every voting registrant was enacted. The Progressive Movement was indeed prevalent in the United States.

McKinley was assassinated in 1901. Theodore Roosevelt of the Rough Riders succeeded him. Roosevelt, who had served as police commissioner of New York City as well as governor of New York, sympathized with the

movements and immediately acted on their behalf. He reactivated the Sherman Anti-Trust Act and used it against railroad monopolies, petroleum monopolies, the "beef trust," the American Tobacco Company, and the DuPont Corporation, among others. He initiated the Department of Commerce and Labor with a Bureau of Corporations which investigated questionable practices performed by businesses. He fought for labor, especially the United Mine Workers of America. Roosevelt gained the public's support by reacting to public outcry; indeed, the muckrakers of the period made their presence known and as a result stirred the emotions of the masses. Consequently, the President was forced to act. Of course, because of Roosevelt's experience (he had seen the urban blight when he served as police commissioner of New York City) and political philosophy, which was progressive, changes would have been made. Whether the changes would have been made as quickly as they were without the muckrakers and the subsequent outcry is another matter. Nonetheless, he was reelected in 1904, and before his term ended he had witnessed the Hepburn Act which enabled the Interstate Commerce Commission to regulate railroad rates, the Pure Food and Drug Act, and the Meat Inspection Act, among others. These acts, especially the Pure Food and Drug Act and the Meat Inspection Act, passed after several articles by such muckrakers as Samuel Hopkins Adams and Upton Sinclair exposed the dangers of patent medicine and the unsanitary conditions in meatpacking plants.

Roosevelt's Presidency was undoubtedly the most progressive. Legislation usually associated with the Democratic party was in fact initiated and signed into law by a Republican. His attempts to conserve the nation's natural resources were respected by the average citizen.

His attempts to regulate all interstate businesses and the stock market, as well as his denunciations of the courts for declaring workmen's compensation laws unconstitutional were greatly appreciated and respected by the laboring class.

William Howard Taft, who was elected in 1908, believed he could follow Roosevelt's steps. However, he was too conservative to be a progressive. Republicans who were progressives asked for additional measures to regulate railroads and corporations, a lower tariff, and an income tax, among other legislation. Unfortunately, Taft's legislation, specifically the Payne-Aldrich Act, affected the tariff very little. In fact, the bill helped industries and hurt consumers. Such legislation only angered the progressives, and consequently the party split. In 1910 the Democrats usurped the President in several bills which resulted in more Democrats being elected to the House and the Senate the same year. Since the Democrats had enacted legislation which was progressive, Taft's conservative position, including his authorization to sell public land to wealthy syndicates, deepened his party's separation. By 1912 Roosevelt, who had attempted to defeat Taft at the Republican National Convention, formed the Progressive party and campaigned on a platform called the New Nationalism. The Democrats nominated Woodrow Wilson who campaigned on a platform called the New Freedom. When the election was held Roosevelt defeated Taft, but lost to Wilson.

Woodrow Wilson, who had served as a governor of New Jersey, was a progressive. His first act as President was tariff reform. As John M. Blum et al. (1981) wrote,

Right after his inauguration he called a special session of Congress to fulfill the Democratic pledge of Tariff revision.

He dramatized the session and his intended role by appearing personally, as had no President since Jefferson's time, to address the Congress. He had already begun a fruitful cooperation with the committees responsible for tariff recommendations. In May 1913, only a month after the President's address, the House passed a bill reducing average ad valorem rates about 11 percent; adding a number of consumer goods to the free list; and eliminating the protection of iron, steel, and various other products of the trusts. To make up for the attending loss in revenue, the bill levied a modest graduated income tax, which ratification of the Sixteenth Amendment had legalized two months earlier....

The tariff of 1913, the Underwood-Simmons Act, removed an accumulation of privileges and, without abandoning protection, reduced previously swollen schedules. It modified the federal tax structure by shifting some of the burden to those best able to bear it, a significant precedent for the future...(pp. 581-582).

The Federal Reserve Act, which appeared later in 1913, was a result of the panic of 1907 in which banks had to close. Wilson recognized that the country's monetary system needed reforming. The Federal Reserve Act thus created a federal reserve system overseen by a federal reserve board. The new monetary system, which included Reserve Banks, issued federal reserve notes based on gold and commercial paper. The banking structure of the United States subsequently changed and dramatically improved.

In 1914 Wilson made sure that Congress passed the needed Federal Trade Commission Act which established the Federal Trade Commission to oversee questionable business practices such as mergers. Before he was reelected in 1916, he had signed bills which provided credit to farmers, regulated employment of children, and established the eight-hour-day for railroad employees.

Wilson's abilities as President were realized in his foreign policy, too. His Secretary of State, William Jennings Bryan, negotiated treaties with the countries in Europe, including Great Britain, to

forestall war until investigations were made to determine whether war was necessary to alleviate differences. Unfortunately, the countries went to war after the treaties' obligations had been met.

Before the United States entered World War I, Wilson's attitude was one of neutrality. However, when American businesses, farmers, and financiers began supporting the Allied nations, it was evident that America was not neutral. When Germany's submarines began sinking merchant ships with Americans on board, Wilson was forced to go to war; his efforts for peace were futile.

Nationalization of railroads, and controls over industry, laborers, food, and petroleum immediately passed through Congress. The Espionage Act and the Sedition Act appeared to suppress opposition to the war. The Selective Service Act was passed. The United States entered the war in 1917; American ships and men forced the war's end within a year. Though Wilson fought for his Fourteen Points at the Paris Peace Conference, certain Allied leaders forced him to compromise on several. The Versailles Treaty, which included Wilson's Covenant of the League of Nations, was rejected by Congress.

In 1920 Warren G. Harding defeated his Democratic opponent, James M. Cox, for the Presidency, and progressivism was dramatically curtailed. Although Harding surrounded himself with capable cabinet members, his administrative policies favored the wealthy. In 1922, for example, the Fordney-McCumber Act passed through Congress and helped manufacturers, but provided little for farmers. A year before that the Budget and Accounting Act established the Bureau of the Budget and the General Accounting Office, which improved the budgeting practice used by the federal government. However, it enabled the first Director, Charles G.

Dawes, to economize even at the expense of the public's welfare. Harding was against labor, too, and consequently allowed lower wages, interfered with strikes, and cared little about working conditions.

In 1923, when scandalous behavior by certain members of his cabinet surfaced, Harding died of a coronary. Calvin Coolidge succeeded him and in 1924 was elected over John W. Davis, a Democrat, and over Robert La Follette, a Progressive. Unlike Harding, Coolidge brought to the White House integrity, and while he served as President the country prospered. His policies, which were conservative and favored the rich, were not always adopted. However, his influence as well as his power to appoint and veto legislation persevered throughout much of the 1920s. Whether his policies affected the growth and prosperity of the country is questionable. After all, methods of production had improved; indeed, the cost to produce a certain product lowered as innovations developed. When profits increased new plants were constructed. As John M. Blum et al. (1981) wrote,

The profits that came with mechanization invited investment in new plants and new tools. Investment was encouraged also by the growing national market, by the permissive climate of inactive government, and by Mellon's gradual success in persuading Congress to reduce taxes on large incomes. While investment provided the means for building more and more productivity into American industry, management was mastering new ways to use machinery and to organize production more effectively (p. 630).

Coincidentally, wages increased, but comparatively below profits. Thus labor, in reality, was hurt by Coolidge's policies.

The administration's policies toward the stock market were underiably poor. Corporations' stocks increased in value at astronomical rates. Investors borrowed money to buy stock, stock which they believed would not only enable them to pay their loans but earn for

them a profit. Unfortunately, Coolidge reveled in the country's growth instead of limiting credit.

Coolidge also allowed privately-owned utility companies to merge by failing to pass responsible legislation. Thus the cost of electricity soared. His attitudes toward the farmer were such that he vetoed the McNary-Haugen bill which would have helped the farmer as much as the nation.

Coolidge did not choose to run in 1928, and thus Herbert Hoover, who had served in several administrations, including Coolidge's, was nominated by the Republican party. Al Smith was nominated by the Democratic party. Hoover won due to two reasons: (1) he had the appropriate experience; (2) Smith was a Catholic. Nonetheless, the country plunged into the Great Depression within months. Hoover's business-oriented political philosophy, like that of Coolidge, invited what had been on the horizon for several years. Though he attempted to curb speculative investments by warning the New York Stock Exchange and banks, his threats failed, and the inevitable occurred.

Hoover immediately acted, although too subtly for the crisis at hand. First of all, he attempted to persuade businessmen to keep their respective businesses operating; he made it easy for business to borrow; he cut personal and corporate income taxes; more importantly, he tried to restore Americans' faith in the capitalistic system. Unfortunately, these incentives were meager to say the least. Businesses closed; banks failed; and millions of Americans were jobless. Though several programs for federal public works were mentioned to him as possible remedies, Hoover rejected them. As John M. Blum et al. (1981) wrote,

The fault (of the Great Depression)...lay in Europe. All the calamities since 1929, he came to believe, had originated

in the Old World. The war had taxed the world economy beyond repair; the United States had regrettably become involved not only in war but in a morass of bad loans as well. European bankers had collaborated with their New York associates to create the easy-money conditions on which speculation had fed, and from that collusion was born the Panic of 1929. Then, just as recovery beckoned, European disaster in 1931 had reversed the gains so arduously won. This view of the causes of the depression reasserted the persistent myth of American innocence—even wounded innocence—for as Hoover saw the situation American business shared little of the blame; he himself shared none. Hoover's theory, moreover, excused him from embracing the domestic policies he had rejected, for if the basic cause of depression lay outside the United States the most appropriate action would be to ease the strains abroad and to protect the American economy from them (p. 659).

In 1931 Germany's economy was faltering like other countries in Europe. If the country failed, other European nations would be affected. Hoover, in order to save Germany, agreed to a one-year moratorium on war-debt payments. Unfortunately, depositors in England and other European nations removed their money from banks, and as a result the countries were forced off the gold standard; thus the value of the country's currency decreased. This merely worsened America's situation. These countries had borrowed from the United States during World War I, and none were in the position to make payments.

In 1932 Hoover enacted legislation which enabled the Federal Land Banks to lend more money. He established the Reconstruction Finance Corporation which provided loans to insurance companies, banks, railroads, and other associations and industries. Finally, he initiated legislation for self-liquidating public works and local relief. However, it was too late. As banks and businesses failed more people were affected. Therefore, it was no surprise when in 1932 Franklin D. Roosevelt won the Presidential election.

Immediately, Roosevelt enacted legislation that started the country on a different course. In 1933 he got the Congress to approve

legislation which reopened the banks within the Federal Reserve system. Another bill that reduced salaries of federal employees and pensions to veterans immediately followed. Roosevelt also added an amendment to the Volstead Act which allowed wines and beer to be sold. At his suggestion Congress established the Federal Emergency Relief Administration which provided grants rather than loans to states. The Civilian Conservation Corps was created to provide jobs for young men, including veterans. Other acts established administrations or corporations which refinanced mortgages on farms and homes and which broadened lending policies to include small businesses as well as big businesses.

In 1933 the Agricultural Adjustment Act was passed. The bill established the Agricultural Adjustment Administration which encouraged the farmer to reduce his commodities by providing aid from the federal government. As a result the prices of produce, beef, and pork increased. This, of course, helped the farmer increase his profits. The same year Roosevelt's New Deal saw the passage of the National Industrial Recovery Act which was overseen by the National Recovery Administration. The idea seemed sound; i.e., the government supported those businesses which guaranteed that production and prices would remain stable; the government supported those employees who worked for a fixed sum per hour for so many hours per week. Manufacturers increased production in anticipation of purchasing power, but the latter failed to materialize, and the program grew too complicated. Nonetheless, child labor was ended and working conditions greatly improved. Overall, the program failed due to too many codes which had been implemented to regulate both industry and labor.

The Truth-in-Securities Act was passed in 1933. This act required

Wall Street to disclose relevant information regarding new securities. The act, which established the Securities and Exchange Commission, was passed in 1934.

The bill that established the Tennessee Valley Authority, which Senator Norris had been trying to get through Congress, was finally passed. As John M. Blum et al. (1981) wrote,

The TVA proved to be one of the most dramatically successful of all New Deal undertakings. Seeking at every opportunity to win local collaboration under TVA director David E. Lilienthal's slogan of 'grassroots democracy,' the TVA built dams and powerhouses, cleared the rivers, replenished the soil, rebuilt the forests, and brought the magic of electricity into the farthest corners of the Valley. Grassroots democracy in the Valley proved to be for whites only. Without protest from Washington, local agencies working with TVA systematically excluded blacks from participation and benefits. Yet for whites at least the region vibrated with a new life. Soon visitors came from all over the world to inspect the result. No other New Deal agency had such an international impact (p. 679).

Before 1934, the Civil Works Administration came into existence and was to employ some four million people. In addition, as the employees saved whatever they could, the Glass-Steagall Act, which created the Federal Deposit Insurance Corporation, guaranteed their bank deposits.

Other acts which affected banking and power development were enacted later. In 1935 the Works Progress Administration, National Youth Administration, and the Social Security Acts were enacted either to provide jobs or provide aid for the young and old alike. In the same year, Roosevelt saw the passage of a new tax law which enabled the government to increase its revenue by increasing taxes on the wealthy.

In 1936 Roosevelt easily defeated his Republican opponent, Alfred M. Landon. However, it must be mentioned that Roosevelt's position on the 1935 National Labor Relations Act or the Wagner Act, which provided government protection to organized labor in collective bargaining,

prohibited unfair practices by businesses, and created the National Labor Relations Board, helped his popularity among the laboring classes.

In 1937 as the economy worsened, primarily as a result of Roosevelt's decision to balance the budget, unemployment figures increased as production figures decreased. Fortunately, his commitment to the New Deal encouraged Congress to enact legislation for public works, the poor, the farmer, and the laborer. The U. S. Housing Authority was established in 1937 to build public housing for the less fortunate. In 1938 the Fair Labor Standards Act, which established certain wages for certain kinds of work and actually encouraged the minimum wage and the maximum work week, was passed.

During the late 1930s, especially when the Wagner Act was passed, labor unions exercised their rights which ranged from enlisting thousands of members to organizing strikes. John L. Lewis, the president of the United Mine Workers of America, formed the Committee for Industrial Organization (CIO) which unionized the large mass-production industries. The American Federation of Labor (AFL) did the same. Of course, fights between unions and between unions and industries resulted. Workers were hurt or killed in strikes. However, numerous companies eventually recognized the unions and their power for destroying lives and property.

As 1938 moved into 1939, Americans' interest in the New Deal was overshadowed by what was happening abroad. Foreign policy was growing in importance. In 1935, for example, the Neutrality Act was passed as Italy prepared to invade Ethiopia. The act restricted the sale of arms by American munitions industries. The Neutrality Act was revised in 1939 when Germany invaded Poland, an act that actually sparked World War

II. Roosevelt allowed Great Britain and France to purchase arms; unfortunately, such aid did little against Hitler's goal. When Hitler made a nonaggression pact with Stalin and Stalin attacked Finland, a country that paid off its debts from World War I, Roosevelt was appalled. Yet the two countries, Russia and Germany, did not halt their armies. Russia captured the Baltic republics and Germany invaded Denmark and Norway. Later, German forces captured the Netherlands, Belgium, and Luxembourg. Italy joined the German army when it invaded France, which eventually fell to Germany's prowess.

In 1940, though Roosevelt had decided not to run for President, he was renominated and subsequently re-elected. His opponent, Wendell Wilkie, who held similar views on foreign policy, helped Roosevelt get the Burke-Wadsworth bill through Congress. The bill established the first peacetime selective service system in the United States. In the early months of 1941 the Lend-Lease Act, which allowed England to repay to the United States after the war what she borrowed, was passed. Munitions were immediately sent to Britain; occasionally, however, a German submarine or aircraft destroyed the ship filled with arms. Thus tension between the United States and Germany grew.

Japan, when she became a member of the Berlin-Rome axis in 1940, forced the United States to place an embargo on materials that were being shipped to her due to her war with China. Of course, American sympathy was with the Chinese, not the Japanese. Though talks between the United States and Japan lasted for months, the invasion of the Soviet Union by Germany turned each country's attention. Further talks continued when Japan invaded Indochina. The United States, before she would resume sending materials, demanded that Japan withdraw from

Indochina and not invade the Dutch East Indies. Discussions continued; however, neither country would compromise on China. On December 7, 1941, the Japanese bombed Pearl Harbor, and the United States declared war against Japan. When Germany and Italy declared war on the United States three days later, the United States reciprocated.

The United States was at a disadvantage in the sense that she had to support not only her allies but herself. However, she succeeded in playing a major role in the war; indeed, without her help the Allied nations, particularly Britain, may have lost. The war, on the other hand, was good in the sense that it brought the country out of the Depression. Men were drafted for military service; women increased their families' income by obtaining positions in various factories. Military innovations were rapidly developed and deployed. The American farmer, who had been plagued during the 1930s with misfortune, also benefited as prices of agricultural commodities more than doubled.

The war failed to benefit everyone, however. Although blacks were employed, Japanese Americans, if they did not serve in the military, were moved to concentration camps.

Furthermore, like any war, to build and purchase munitions, uniforms, ships, aircraft, among other necessities, the government had to spend. As a result, more than \$300 billion left the government. The national debt was close to that figure by the time Germany and Japan surrendered.

Though Roosevelt suffered criticism for certain members of Congress and from certain leaders of various organizations or associations, he defeated Thomas E. Dewey in 1944. He died in April 1945, just before the German armed forces collapsed.

Harry S. Truman, his successor, gave the order to drop the newly developed atomic bomb on Hiroshima and later Nagasaki. Japan negotiated peace in September.

Truman, though he learned quickly, was unaware of many of the minute problems facing the United States. For example, the pledges made by the Russians at Yalta were, for the most part, broken. When Truman met with Stalin and Churchill at Potsdam, Germany, the Soviet leader failed to satisfy Truman's requests. Stalin was merely looking after his own interests as were the United States and Great Britain. Unfortunately, since Stalin had broken his pledges by enlarging Russia's Western border, tensions between the countries increased. The cold war was under way.

During this period, the United States began demobilizing her military forces. Since she had the atomic bomb, a sense of security was present. Abroad, however, the Soviet Union was aiding Communists in Greece and Turkey. Great Britain, which had been providing aid to counter the Communists, was suffering. She could no longer afford such aid. Truman immediately asked congress to appropriate funds for aid for the two countries; the request became known as the Truman Doctrine. Within two years, by 1949, Communist aggression was no longer a threat to either country.

Although the United States proposed through the United Nations--an organization that had been promoted by Roosevelt in 1944 but had failed to materialize until after his death--a plan to control atomic energy, the Soviet Union refused to agree unless the United States destroyed her nuclear arsenal. Of course, the United States refused. Through the Atomic Energy Commission, which was established by the Atomic Energy Act

of 1946, further research into atomic power was conducted. However, the Soviet Union pursued the same goal.

The cold war intensified. Consequently, Truman and the Congress reorganized the military structure, basically for the purpose of unification. In 1947 the National Security Act was passed. The act not only created a cabinet position, Secretary of Defense, but enabled the United States Air Force to become a separate military service. Two years later, the Department of Defense was established to further unification.

Secretary of State George C. Marshall proposed in 1947 that the European countries develop a plan for European recovery. Within weeks representatives from European nations met in Paris. The plan was sound in the sense that the United States could not afford to feed the impoverished of Europe forever. Russia pulled out, denouncing the plan as American imperialism. Her satellite countries, Finland, and Czechoslovakia, were intimidated and subsequently stayed away from the conference. Sixteen other European nations remained and participated in the Committee of European Economic Cooperation. The committee planned to have Europe reconstructed by 1951. The United States Congress established in 1948 the Economic Cooperation Administration (ECA) when Czech Communists assumed power in Prague. The United States supported Europe's efforts by spending \$12 billion through the ECA.

In 1948 the Soviet Union attempted to blockade routes in Germany to slow down the European efforts, especially in Berlin. The Western nations retaliated and flew in supplies, and the Soviet Union ended its blockade. The blockade, which lasted 11 months, persuaded many European leaders and President Truman that only an alliance could dissuade the

Soviet Union from further action. The North Atlantic Treaty Organization (NATO), which was signed by 12 nations in 1949, was the result.

Although Truman had asked Congress for a 21-point domestic program which called for new wages and working hours, an expanded social security program, new public-housing legislation, and a Fair Employment Practices Act, among others, Congress failed to fulfill his request. Congress, of course, had other problems to consider such as military demobilization and its impact on the economy. Reconversion, though a major problem, was merely one that Congressmen faced. The communist threat abroad as well as at home was another. Nonetheless, reconversion seemed the easier one to solve. Servicemen received benefits, war contracts were cancelled, bureaucratic agencies were curtailed, and unwanted or unneeded factories were sold.

Though Americans had unlimited buying power or credit, few goods were available; thus prices increased. As prices increased so did strikes. Unions, which had been controlled during the war, were free to strike for increased wages. Businessmen as well as farmers attempted to end price controls on products and agricultural commodities; however, Congress enacted a new price-control bill. Truman, who had been in favor of the controls, reversed his decision on most of them when he realized that it was to his political advantage. However, it must be noted that after the election of 1948 in which conservative Republicans were elected to both the House and the Senate, Truman had to struggle to get appropriate legislation passed. For example, the Taft-Hartley Act, which placed additional restrictions on labor, was vetoed by Truman, but passed on Congress in 1947. In 1948 Congress, again over the

President's veto, passed additional bills, including a tax bill which reduced the taxes of the wealthy by as much as 60 percent. Truman presented to Congress legislation that followed his Fair Deal program, including proposals on civil rights.

Although Truman's supporters helped him defeat Thomas E. Dewey in 1948, his political philosophy had caused the Democratic party to splinter into several anti-Truman groups. Furthermore, his Fair Deal legislation was mostly overlooked by Congress.

Within the federal government, employees accused of being Communists were dismissed. In 1950 the McCarran Internal Security Act, which Truman vetoed and which restricted activities by Communists within the nation, was passed. The same year, Alger Hiss, a Department of State employee, was convicted of perjury. In 1951 Julius and Ethel Rosenberg were convicted of being Communist spies who provided secret documents to the Soviet Union; they were subsequently executed. Senator Joseph McCarthy, who never provided proof, claimed that he knew the names of some 50 Department of State employees who were Communists. In addition, scandal infiltrated the White House. Certain employees under Truman, it was learned later, had received bribes for various activities. Together with the Korean War, such malaise destroyed any Democrat's hope for office in 1952.

The Korean War began in 1950 when the North Koreans moved below the 38th parallel. Truman, acting responsibly, brought the subject before the Security Council of the United Nations, which first passed a resolution demanding that the North Koreans move behind the 38th parallel and later asked the United Nations to support the Republic of Korea. Truman sent aid to the South Koreans, and later, at the request

of the United Nations, dispatched American armed forces as well as armed forces from other UN nations to support South Korea. War resulted. Under General Douglas MacArthur, the UN forces moved to the 38th parallel and beyond. Unfortunately, Communist China intervened. The UN forces were driven below the 38th parallel; General MacArthur wished for a full-scale war, but Truman denied him by ordering him to return to the United States. General Matthew Ridgway took command and eventually captured Seoul and crossed the 38th parallel. When Truman fired General MacArthur, his popularity, which had been slowly decreasing every month since the late 1940s, dropped dramatically. To the American public General MacArthur was a hero. Consequently, when the Republicans nominated Dwight Eisenhower, another military hero, for President in 1952, the Republicans could not lose.

The United States prospered under the Eisenhower administration despite a dramatic increase in population. Eisenhower, a conservative, was not, however, an effective President when it came to domestic policy. Although he balanced the budget in the mid-1950s and saw legislation, particularly a ruling by the Supreme Court, on desegregation in public schools, his early years in office were plagued by Senator Joseph McCarthy's witch hunts. Fortunately, as the Korean War came to an end in 1953, McCarthy's popularity faded.

Eisenhower, though he attempted to cut federal spending and subsequently limit the federal government's role in society, provided what had been federal projects such as the construction of dams to private enterprises. Nonetheless, his policies, which were the opposite of Truman's and Roosevelt's, gained the support of Democratic Congressmen. But by the time he left office the federal government had

not been reduced. Thus his efforts to reduce the size of the government had been in vain.

His foreign policy, which included the Atoms for Peace plan of 1953 as well as proposals for controlling atomic arsenals, influenced leaders to use nuclear science not only for military weapons but for the world's welfare. On the other hand, the weak peace he obtained in Korea allowed communism to spread. His Secretary of State, John Foster Dulles, who was so naive in believing that the mere fact of having an atomic bomb would dispel communist aggression, was undoubtedly responsible for Eisenhower's weak stand toward communist invasion. His use of the Central Intelligence Agency (CIA) to counter communism and intervene in countries' affairs, though several political figures advised him against this, was wreckless in the sense that the repercussions were undeniably great. The respect that countries had for the United States dwindled as a result. Eisenhower was warned at the time, but he failed to halt the CIA's clandestine activities.

Eisenhower made perhaps too many commitments abroad. Indeed, Dulles organized the Southeast Asia Treaty Organization (SEATO) which brought together three Asian countries: Thailand, Pakistan, and the Philippines with the United States, New Zealand, Australia, France, and Britain, and later South Vietnam, Cambodia, and Laos, and encouraged Britain to create the Central Treaty Organization (CENTO) for the Middle East. The United States, in addition to confronting economic problems at home, including decreases in production and subsequent decreases in wages, sent aid to other countries. Of course, protective measures helped the economy at home, but the United States could do little abroad. Corrupt presidents or leaders and administrations in certain countries were

probably worse than communist leaders when it came to helping their respective peoples. Consequently, it came as no surprise when communism spread to Vietnam and Latin America. Dictatorships only forced people to retaliate. When Stalin died in 1953, certain American diplomats thought the Soviet Union's aggressive policies would be relaxed. Unfortunately, just the opposite occurred.

In 1955 Eisenhower suffered a heart attack. Though months passed before he recuperated, he announced in 1956 that he would accept the nomination for re-election. The Democrats nominated Adlai Stevenson. Before the election problems abroad, including the Soviet communist party in Poland as well as the Soviet Union's army in Hungary, the invasion of Egypt by Israel over a border dispute, and the attack by Britain and France upon Egypt to regain control of the Suez Canal, stirred the emotions of American voters. Eisenhower was re-elected President.

During his second term, Eisenhower faced numerous domestic problems, including an economic recession, high unemployment, racial problems, labor disputes, including a massive steelworker strike in 1959, and scandals which forced several political and one military figure to resign. However, he increased spending for defense and in 1956 signed the Interstate Highway Act which funded 90 percent of the construction costs on new, four-lane interstate highways. Though he cut budgets for public housing, he encouraged scientific education, especially after the Soviet Union launched the first man-made satellite in 1957.

In the late 1950s, Eisenhower met with Soviet Premier Nikita Khrushchev at Camp David and again in 1960 at the summit meeting in Paris to improve relations between the two powers. Unfortunately, one

of the CIA's spy aircraft, the U-2, had been shot down over the Soviet Union; Captain Gary Powers was captured alive, and Khrushchev demanded that President Eisenhower reprimand those responsible and cease further missions. Eisenhower refused. The summit meeting ended. The incident perhaps accelerated the Soviet Union's mission. Before Eisenhower left office, he advised his successor on Southeast Asia and Cuba, and what he would do if he were President.

Meyer Berger: A Literary New Journalist

Born in 1898 to an impoverished Jewish family in New York City, Meyer Berger's experience with newspapers came early. When he was eight he was selling them on streets; when he was 12 he was working for the New York Morning World. For him formal education had ended, but his employment as a messenger boy enabled him to learn the newspaper business well and, before he enlisted in the Army when the United States entered World War I, he had become head office boy.

When he returned to the World in 1919 he was promoted to police reporter. Three years later he worked as a rewrite man for the Standard News Association. With each position Berger learned another aspect of newspapering, and in 1928 he moved to the New York Times. Berger's ability as a reporter was almost unequalled; indeed, few journalists of his day could match his power of perception. His writing, too, was excellent. Whenever he covered a murder or trial, the Times' editors knew they would have a literary edge over their competition. Berger reported from Chicago a series of stories which depicted graphically the trial of Al Capone; the series was filled with elements of commonly found in the literary form of new journalism.

In 1939 he began a column, "About New York," in which he presented compassionate episodes of New York life. His column was filled with sensitive sketches of everyday New Yorkers—from taxi drivers to sales personnel. To say the least, the column realistically captured the people who made up the city.

Three years later he traveled to London as a World War II correspondent and wrote stories which graphically told how the war affected Britain. Berger, who learned from interviews the fears and frustrations of Londoners, reported what they told him and what he observed.

When he returned to New York City he continued writing similar stories from Americans' perspectives; these stories were well received. Perhaps his greatest column came in 1949, however, when Howard Unruh, a veteran, shot 13 people in Camden, New Jersey. As Gay Talese (1969) wrote,

Berger...spent six hours retracing Unruh's footsteps...interviewed fifty people who had seen parts of the rampage, and then...sat down and reconstructed the whole scene in a 4,000-word article in two and one-half hours...(p. 224).

An excerpt of Berger's account illustrates the use of elements often found in new journalism:

Men and women dodged into open shops, the women shrill with panic, men hoarse with fear. No one could quite understand for a time what had been loosed in the block.

Unruh first walked into John Pilarchik's shoe repair shop near the north end of his own side of the street. The cobbler, a 27-year-old man who lives in Pennsauken Township, looked up openmouthed as Unruh came to within a yard of him. The cobbler started up from his bench but went down with a bullet in his stomach. A little boy who was in the shop ran behind the counter and crouched there in terror. Unruh walked out into the sunlit street...(Talese, 1969, pp. 224-225).

Though the excerpt is brief, the scene is quite visible due to the

description. The adjectives are used effectively. The reader senses the intensity. Indeed, the reader has to tell himself that what he is reading is true, not fiction. The elements found in literary new journalism are present: abundant description, scene-by-scene construction, and the third-person point of view. Thus the piece is representative of the new journalism. More importantly, however, is the element of extensive research. As mentioned, Berger interviewed numerous witnesses to the tragedy before he wrote a word. Then, as if he had seen the massacre, depicted with accuracy Unruh's movements.

The article won the Pulitzer Prize in 1950, and Berger gave the prize money to Unruh's mother. He wrote The Story of the New York Times (1951) and New York, City on Many Waters (1955) before he died in 1959.

St. Clair McKelway: A Literary New Journalist

St. Clair McKelway was born in Charlotte, North Carolina, in 1905 but was reared in Washington, D.C. From 1919 to 1922, he worked for the Washington Times, and from 1922 to 1933 he worked as a reporter for the Washington Herald, the Philadelphia Daily News, the New York World, and the New York Herald-Tribune; and as a correspondent for the Chicago Tribune.

In 1933 he began working for the New Yorker, for which he wrote numerous accounts under the heading "Annals of Crime," "Reporter at Large," and "Profiles." These arresting pieces of nonfiction contained the elements of new journalism, as much as, if not more than, his other contributions. In 1936 he became managing editor of the magazine, a position which he occupied until 1939. Except for a three-year,

somewhat heroic stint with the Army Air Force during World War II, he remained with the magazine as an editor and as a writer. In addition to his articles and shortories for the New Yorker and other magazines, he wrcte several books, including Gossip: The Life and Times of Walter Winchell (1940) and The Edinburgh Caper (1962).

He died in 1980.

The following excerpt from the st otory, "Average Cop," which was published in the New Yorker, then collected and published in True Tales from the Annals of Crime and Rascality (1950), contains features found in the new journalism:

Then one afternoon, a couple of years ago, William shouldered his way through a crowd on Third Avenue in the Fifties and dragged the broken body of a young boy from under the wheels of a truck. A hysterical woman grabbed the policeman's arm as the ambulance was about to depart, and he had to show her the body; it was her son. The woman did not collapse, but she seemed so frail and helpless and forlorn that Williams walked with her to the tenement across the street, where she lived. He answered her distracted questions about having the body removed to an undertaker's. He promised to attend to this for her and so accompanied her into the little parlor of the flat, getting out his fountain pen and memorandum pad. Just then the father, who ran a bakery shop down the block, came through the front door and into the parlor--an anxious Serbian immigrant with an apron around his waist and a dusty derby on his head.

'He's dead,' the woman told her husband.

The baker uttered no word but stood there a moment and slowly sank into a chair with his hat still on his head. Then he became aware of the presence of Williams. He took off his derby hurriedly, and, looking up at the tall figure in uniform, he said, 'Excuse me, Officer, I didn't see you.'

Williams finds it difficult to explain his reactions to this incident.

'It sounds goofy, telling about it like that,' he says. 'But it made me feel kind of--well, lonely as hell, if you know what I mean...(pp. 333-334).

McKelway reveals his characters, particularly the police officer,

Williams, through incidents which he confronts everyday. In this example, Williams confronts and, to a certain extent, comforts a mother and father whose son is accidentally killed. Written in third person, the excerpt describes not only the characters' actions and reactions to the incident, but the characters themselves. The reader learns that the parents are immigrants, that the father is a baker, that they live in a flat. More importantly, McKelway describes their features. Through the use of dialogue, he informs the reader of certain characteristics that cannot be described, such as Williams' inability to express in words how he reacted to the incident.

McKelway uses scene-by-scene construction commonly found in short stories and novels to present what occurred. Since this element, together with dialogue, description, and the third person point of view, has been used, the excerpt is an example of literary new journalism.

W. C. Heinz: A Literary New Journalist

Heinz was born in Mount Vernon, New York, in 1915, and was graduated from Middlebury College in 1937. His career in journalism began the same year with the New York Sun. Though he began as a copy boy, he advanced quickly to a reporter, feature writer, war correspondent, and sports columnist. In 1950 he left the Sun to devote his time to writing books and short stories and articles for magazines. His first book, The Professional (1958), was a vivid, authentic account of boxing. Once They Heard the Cheers, which was published in 1979, depicted some 19 sports heroes he had known. Like his first book, it, too, was graphic, authentic, entertaining, and informative. According to Heinz (1981),

What I attempt to do in my writing is to set the scene and

put the characters in it and let them talk. When I can do this with sufficient accuracy and sensitivity the reader experiences the impression, very real, that I have not been telling him something and that he is getting it second-hand, but that he himself saw it and heard it for he was there. That, it seems to me, should be the aim of all writing that goes beyond the solely instructional or informational (p. 294).

The following excerpt from "Death of a Race Horse" (1965) exemplifies a style of a new journalist in the sense that the writing has the characteristics of a short story:

They were off well, although Air Lift was fifth. They were moving toward the first turn, and now Air Lift was fourth. They were going into the turn, and now Air Lift was starting to go, third perhaps, when suddenly he slowed, a horse stopping, and below in the stands you could hear a sudden cry, as the rest left him, still trying to run but limping, his jockey—Dave Gorman—half falling, half sliding off.

'He broke a leg!' somebody, holding binoculars to his eyes, shouted in the press box. 'He broke a leg!'

Down below they were roaring for the rest, coming down the stretch now, but in the infield men were running toward the turn, running toward the colt and the boy standing beside him, alone....

'Gorman was crying like a baby,' one of them coming out of the jockey room said. 'He said he must have stepped in a hole, but you should have seen him crying.'

'It's his left front ankle,' Dr. J. G. Catlett, the veterinarian, was saying. 'It's a compound fracture, and I'm waiting for confirmation from Mr. Hirsch to destroy him....'

'When will you do it?' one of them said.

'Right as soon as I can,' the doctor said. 'As soon as I get confirmation. If it was an ordinary horse I'd done it right there....'

'Full brother of Assault....' It don't make no difference now. 'He's done.' ...but damn, what a grand little horse.... 'Ain't he a horse?'

'It's a funny thing,' Catlett said. 'All the cripples that go out, they never break a leg. It always happens to a good-legged horse.'

A man, gray-haired and rather stout, wearing slacks and a

blue shirt, walked up. 'Then I better not send for the wagon yet?' the man said.

'No,' Catlett said. 'Of course, you might just as well. Max Hirsch may say no, but I doubt it.'

'I don't know,' the man said....

When Catlett came back the next time he was hurrying, nodding his head and waving his hands. Now the thunder was louder, the flashes of lightning brighter, and now rain was starting to fall.

'All right,' he said, shouting to Gilman, 'Max Hirsch talked to Mr. Kleberg. We've got the confirmation.'

They moved the curious back, the rain falling faster now, and they moved the colt over close to a pile of loose bricks. Gilman had the halter and Catlett had the gun—shaped like a bell with the handle at the top. This bell he placed, the crowd silent, on the colt's forehead, just between the eyes.

The colt stood still, and then Catlett, with the hammer in his other hand, struck the handle of the bell. There was a short, sharp sound, and the colt toppled onto his left side, his eyes staring, his legs straight out, the free legs quivering...(pp. 51-53).

Heinz's descriptive sentences are characteristic of sports reporting. However, in this story, the descriptive paragraphs are appropriately separated by dialogue that is not only accurate but dramatic. Heinz effectively uses both elements to capture the inevitable tragic climax. Though the excerpt reads like fiction due to description, dialogue, scene-by-scene construction, and the third-person point of view and is therefore representative of the new journalism, the reader realizes that it is fact. It should be emphasized that if this story had been written like a traditional news story, the emotional impact would have been lost. Only by using devices usually reserved for fiction could the pathos be shown.

John Hersey: A Literary New Journalist

Hersey was born in 1914 to American parents who were missionaries living in China. He did not live in the United States until his family returned 10 years later. Hersey was reared in an environment which was often reflected in his novels; i.e., the American philosophy of life, including progress, democracy, and education. He attended public schools for a few years, then, when he received a scholarship, Hotchkiss. He worked part time to make up for what the scholarship did not cover. After Hotchkiss, he enrolled at Yale, where he worked both inside and outside the classroom. When he was graduated in 1936, his excellent study habits earned for him the opportunity to attend Clare College, Cambridge. When he returned he worked briefly for Sinclair Lewis. Then he joined Time magazine for which he served as correspondent in China and Japan in 1939; he served as a writer, an editor, and later as a war correspondent in the South Pacific, in the Mediterranean, and in Moscow. When the war ended he became an editor and correspondent for Life and later for the New Yorker. In 1945 and 1946 he covered Japan and China for both magazines, and in the latter year wrote his journalistic classic, Hiroshima, which appeared first in the New Yorker, then in book form. According to Sam B. Girgus (1980),

Hiroshima...incorporates so well the techniques and style of the novel within a work of journalism.... When the work first appeared as the entire 31 August 1946 issue of the New Yorker magazine its impact was instantaneous and unprecedented.... When Hiroshima appeared in book form, Albert Einstein ordered 1000 copies of it, and Bernard Baruch ordered 500. Free copies were distributed by the Book-of-the-Month Club on the grounds that nothing else in print "could be of more importance at this moment to the human race." The American Broadcasting Company had the book read on their radio stations.... The dropping of the bomb is experienced through the eyes of six survivors—two doctors, a widow with two children, a German priest, a Japanese pastor, and a woman

clerk--whose experiences become personal events for the reader. He does this simply by showing rather than telling what each of the six was doing when the bomb was dropped, how they reacted to it, how they behaved afterward, and how they felt throughout their ordeals. Interior emotions and attitudes are illustrated by external action...(p. 139).

Hersey had written other journalistic accounts of World War II such as Men on Bataan (1942) and Into the Valley (1943), but Hiroshima was extraordinarily different. Indeed, the previous two books had been explorations into war and its effects on soldiers; the latter was an indictment of man's revolutionary power to annihilate multitudes of people.

Hersey, in addition to writing nonfiction, wrote several critically acclaimed novels, including A Bell for Adano (1944), which won a Pulitzer Prize, The Wall (1950), The War Lover (1959), The Child Buyer (1960), White Lotus (1965), Too Far to Walk (1966), Under the Eye of the Storm (1967), My Petition for More Space (1974), and The Walnut Door (1977).

The following excerpt which depicts the humanistic account of a Japanese widow looking for her children is from Hiroshima (1946):

Mrs. Hatsuyo Nakamura, the tailor's widow, having struggled up from under the ruins of her house after the explosion, and seeing Myeko, the youngest of her three children, buried breast-deep and unable to move, crawled across the debris, hauled at timbers, and flung tiles aside, in a hurried effort to free the child. Then, from what seemed to be caverns far below, she heard two small voices crying, 'Tasukete! Tasukete! Help! Help!'

She called the names of her ten-year-old son and eight-year-old daughter: 'Toshio! Yaeko!'

The voices from below answered.

Mrs. Nakamura abandoned Myeko, who at least could breathe, and in a frenzy made the wreckage fly above the crying voices. The children had been sleeping nearly ten feet apart, but now their voices seemed to come from the same place. Toshio, the boy, apparently had some freedom to move, because she could

feel him undermining the pile of wood and tiles as she worked from above. At last she saw his head, and she hastily pulled him out by it. A mosquito net was wound intricately, as if it had been carefully wrapped, around his feet. He said he had been blown right across the room and had been on top of his sister Yaeko under the wreckage. She now said, from underneath, that she could not move, because there was something on her legs. With a bit more digging, Mrs. Nakamura cleared a hole above the child and began to pull her arm. 'Itai! It hurts!' Yaeko cried. Mrs. Nakamura shouted, 'There's no time now to say whether it hurts or not,' and yanked her whimpering daughter up. Then she freed Myeko. The children were filthy and bruised, but none of them had a single cut or scratch (pp. 26-27).

The excerpt, through the use of extensive description, enables the reader to visualize the agony of Mrs. Nakamura as she looks for her two children. Dialogue, though slight, plays an important role here, since what is said informs Mrs. Nakamura that her children are alive. However, the description is not only the most dominating element in this case but is the most important, since Hersey uses it well to create suspense. Indeed, the reader sees not only Mrs. Nakamura's movements but the devastation, the ripped buildings, the ugly environment that has resulted from the bomb. Hersey has succeeded in contrasting man's will to survive against the greatest weapon ever created. Few new journalists writing today can compare with Hersey, particularly with his ability to capture accurately and dramatically a positive incident within a negative scene.

Hiroshima (1946), since it depicts accurately the effects of the atomic bomb, is without question not only a disturbing document but a necessary revelation to remind man of his power to kill and destroy. To say the least, the book may have postponed already another nuclear war.

John Martin: A Literary New Journalist

Born in Hamilton, Ohio, in 1915, John Bartlow Martin attended DePauw University. Although he had edited the college newspaper, had worked as a stringer for the Indianapolis Times, and had briefly worked as a copy boy for the Associated Press, his first full-time job as a reporter came shortly after his college education in 1937. Working approximately for a year at the Times, Martin left Indianapolis and moved to Chicago, where he eventually became a free-lance writer. His articles concerned actual crimes and were predominately published in True Detective. Occasionally, Esquire would accept an article, and, in 1943, Harper's published one. His first book, Call It North Country; The Story of Upper Michigan, was published a year later.

Martin continued to write articles for Harper's and the Reader's Digest, and his second book devoted to a specific region appeared in 1947. However, it was Butcher's Dozen (1950), stories of actual crimes, that launched Martin's literary career, for he used the techniques of the novelist to present arresting stories of fact. In 1952 My Life in Crime, a book about a criminal's life, was published. Using the same techniques he had used in Butcher's Dozen, Martin caused the criminal's story not only to grab the reader's attention but affect the reader's conscience.

From 1952 to 1956, Martin served as a staff member to Adlai Stevenson, but continued to write books in his spare time. Why Did They Kill?, a literary as well as a sociological account of a murder by three juveniles, was published in 1953. The book conceivably could be considered a forerunner to Truman Capote's In Cold Blood. A year later the journalistic Break Down the Walls was published. Concerned with the

ridiculous state of America's prisons, Martin explored the myth that rehabilitation had been implemented in prisons across the country.

In addition to writing about crimes and criminals and specific areas of the country, Martin wrote an in-depth biography of Adlai Stevenson, a book on foreign policy, and several novels.

Concurrently, he served on the staffs of John F. Kennedy, Lyndon Johnson, and Hubert Humphrey. He also taught at several universities.

The following excerpt from Why Did They Kill? (1953) displays the techniques of the journalist and the novelist:

Tonight one of the nurses aboard was Miss Pauline Campbell, a quiet rather slight young woman of thirty-four. She was walking home from work alone. She worked at St. Joseph's Mercy Hospital. She walked past the observatory and crossed Observatory Street kitty-corner and started down Washington Heights, a narrow, darker street which runs down the hill toward the Arboretum. She roomed only a few houses down, in a big old white house. She did not quite reach it. A murderer was stalking her. He was wearing moccasins and carried a heavy rubber mallet. In front of her house he clubbed her.

A woman who lived in Miss Campbell's house later recalled hearing talking, hearing an automobile drive away. She looked out the window but could see nothing. A policeman living nearby who had returned from a fishing trip at 12:01 and spent the next fifteen minutes in the garage unloading his car heard nothing at all.

A few minutes later--possibly as few as four minutes--a young medical student, Christian Helms, and his wife, who also lived in the same block on Washington Heights, driving home with an out-of-town couple, their guests, saw a bunched-up something lying in the street. They thought it might be a blanket. They drove on, but after taking their wives to the house, the two men were so curious about the object they saw that they drove back and shone their auto headlights on it. It moved.

The nurse lay almost in the middle of the street, beside the rear fender of a parked car.

Her head had been crushed. Her pulse was very weak. Helms called the police. It was then 12:16 (pp. 1-2).

The excerpt is representative of the new journalism. Martin uses

scene-by-scene construction to depict the unfortunate incident. Furthermore, through incidentals, he creates the atmosphere; indeed, the reader learns that it is night, that a nurse is walking home, that a murderer is "stalking her," that a woman heard something, that a police officer who lived nearby heard nothing, that two couples observed something in the road, and that two men found her lying in the road with her head crushed. Martin, by using scene-by-scene construction, incidentals, and the third-person point of view, creates suspense. Like a short story, the excerpt has a beginning, middle, and ending.

Why Did They Kill? (1953) is undoubtedly an important work, since it discloses how youth can sometimes commit acts of violence. More importantly, however, it traces the movements of the murderers as well as the authorities, and reveals, to a certain extent, the sociological and psychological reasons for the commission of the crime.

Erskine Caldwell: A Literary

New Journalist

Tobacco Road and God's Little Acre, which were published in 1932 and 1933 respectively, were read by thousands, criticized and praised by critics, and banned by certain individuals. Nonetheless, Erskine Caldwell had portrayed with humor the impoverished conditions of rural living.

Caldwell, whose father was a Presbyterian minister and whose mother was a teacher, was born in 1903 in Georgia. Before he entered high school, however, he had lived in numerous towns in several southern states. He attended Erskine College in 1920, but a year later he transferred to the University of Virginia. His desire to write--a

desire which he had fulfilled by writing for several newspapers while still in high school--forced him to return to newspapering in 1925. He wrote obituaries for the Atlanta Journal and book reviews for the Charlotte Observer. After a year, he devoted his time to writing fiction which was rejected. Then, in 1929, his luck changed; one story was accepted. Within a few months several stories had been accepted, and Caldwell's career as a writer was secure.

In the 1930s more stories were published, including several novels and several volumes of nonfiction. Some American People (1935) consisted of two sections of expose. As Scott MacDonald (1981) wrote,

...part 3 attacks the exploitation of workers by the Ford assembly line; part 4 reprints Tenant Farmer with minor changes--part 2 (part 1 is a brief introduction) offers something quite different: it is made up of a series of twenty-four sketches, which vary consistently in method and tone. Some are straight reportage; others would fit most standard definitions of fiction; still others lie somewhere in between...(p. 128).

The documentary, You Have Seen Their Faces, which combined Margaret Bourke-White's photography with Caldwell's descriptive editorial accounts concerning the South, appeared in 1937. One of the many documentaries of the 1930s and 1940s, You Have Seen Their Faces was a powerful eye-opening treatise on the poor who tried to make a living from the weak, underdeveloped agricultural system. This documentary was followed by North of the Danube (1939), in which he and Bourke-White explored Czechoslovakia. According to MacDonald (1981):

In what was something of a departure for him, Caldwell used rather highly suggestive language to present what would now be called a nonfiction novel. In eight sketches Caldwell and Bourke-White travel from eastern to western provinces; their journey is both across the countryside and, implicitly, through history, which in 1938 was bringing the end of the Czechoslovakian republic and increasingly heavy Nazi influence...(p. 128).

Another collaborating effort was Russia at War (1942); however, this was not as effective as the previous volumes. The journey was more emphatically depicted in Caldwell's nonfiction novel, All-Out on the Road to Smolensk, which was published the same year.

When Caldwell and Bourke-White's collaborating efforts ceased in the early 1940s, he returned to writing fiction. Most of the short stories and novels, of course, were set in the South. Occasionally, he would write a volume of nonfiction such as In Search of Bisco (1965) and Deep South (1968), but none compared to his earlier work.

The following excerpt from North of the Danube (1939) illustrates Caldwell's ability to depict through elements found in short stories and novels an incident that unfortunately occurred:

In the compartment in the center of the carriage a large, red-faced German and his equally large and red-faced wife were complaining in voices that everybody could hear that one of the passengers, a woman, refused to move her baggage from the rack over her seat. It was plain to see that the Germans could not get their own baggage...into the space above their own seats. They insisted that the woman should remove her baggage over her seat and allow them to put part of their things in its place....

The Austrian woman was the only person in the compartment who could understand what the Germans were saying. The others in their seats looked on without comment.

The voices suddenly, and for no apparent reason, dropped in tone and volume. The German sat down in the seat opposite and smiled friendly at the Austrian woman. He nodded to his wife, and she smiled, too.

The German leaned forward and complimented the woman on her good manners under the circumstances, and apologized for having raised his voice and lost his temper. He smiled some more, nodded to his wife, and she smiled broadly. They both beamed upon the woman opposite them. The Austrian relaxed and returned the smile.

Springing catlike to his feet, the German attempted to jerk the woman's baggage from the rack over her seat. Before he could get it down, she jumped up and stood in his way. The German slapped her on the face so hard she fell back against

the door of the compartment. She managed to stay on her feet by holding to the door.

'Jewish swine!' the man yelled at her in German.

His skin became inflamed.

His wife leaned forward and spat at her face.

The Austrian woman, who was not markedly Jewish in appearance, put her arms over her face and head in order to protect herself from the man. The other passengers in the compartment had jumped to their feet.

'You Jewish swine!' the German yelled at her. 'You'll be taught your place!'

The woman moved to open the door to escape, but she could not reach the handle while he was in front of her.

People from the other compartments, as well as those standing in the corridor, had been attracted by the shouts. They crowded around the door, and somebody opened it. No one said anything.

Tears fell from the Austrian's cheeks as she stood there. The German and his wife stood and glared at her. In another moment the Czech railway guard came and looked at the scene. He seemed to know what had happened without asking questions or being told. He did not speak.

The moment the Austrian made a move as though to leave the compartment, the Germans began shouting at her again. The other passengers in the compartment could not understand what was being said, but they remained standing. The German made no sign of an intention to strike the woman again, but she still kept her arms over her face. The Czech guard came inside without a word and helped her carry her baggage from the compartment. He took her into another carriage (pp. 45-47).

Caldwell depicts a despicable scene in which a German couple insult and assault an Austrian woman aboard a train. The scene is powerful for several reasons. First of all, he describes the characters, their manners, and their speech. The reader is able to visualize them as a result. Second, he describes the actions and reactions not only of the main characters but of others on the train. Third, he uses scene-by-scene construction to present the incidents which make up the

story. Fourth, he uses dialogue that is not only accurate but is positioned at the correct point in the story; the dialogue is also forceful and informs the reader of the German's attitude toward Jews, though in this case, as Caldwell mentions, apparently the Austrian was not Jewish. The Germans used that as an excuse for their improper, even animal-like behavior. Fifth, he uses the third-person point of view which informs the reader that the writer actually witnessed the events. Such is new journalism. If this had been written in the form of a traditional news story, the reader's emotions would not have been affected as much. As it is, the reader is both informed and aroused to act so that similar incidents will not occur.

Lillian Ross: A Literary New Journalist

Lillian Ross, who was born in Syracuse in 1927, began her writing career at 21 as a staff writer of the New Yorker. Her articles, which included a mixture of fiction and fact, appeared in several sections of the magazine, including "The Talk of the Town," "Profiles," and "Reporter at Large." Her 1950 dramatic profile of Ernest Hemingway, a minute-by-minute account of several hours in the author's life, was severely criticized because of its unusual style of reporting. However, the profile was not only approved by Ernest Hemingway before its publication but received his support when the critics denounced it for its inclusion of those elements usually found in fiction; i.e., thorough descriptions of characters, including dress, speech, and action. The profile was expanded and published as Portrait of Hemingway in 1962.

Ross helped initiate a new form of reportage at the New Yorker. In a series of articles she captured realistically the intricacies of movie

making. The articles, which were ultimately collected and published as Picture in 1952, concerned the filming of "The Red Badge of Courage."

The following excerpt from the book is indicative of her artistic style. Though she provides candid descriptions of characters, her ear for dialogue is perhaps her greatest attribute as a writer:

Huston was in an expansive mood. He was sitting behind the desk in a room in the Oaks Hotel, his chair tipped back and his heels resting on the desk, and looking over some local citizens who, in response to advertisements, were applying for bit parts in the picture. He loved to use the faces of nonprofessional actors in his pictures, he told me, and besides it cost less to hire bit-part players and extras--a couple of hundred men would be engaged at \$10 a day each to appear as members of the Youth's regiment in the Union Army--locally than it would to transport them from Hollywood. The first applicant to come in was an eager, hard-breathing young man named Dixon Porter. He had a round, innocent face and an incongruously heavy black beard. Huston gave him a gracious nod. "Nice beard you've got there, Dixon," he said. He picked up a long pad of yellow paper and started making sketches of Dixon and various types of beards.

Reggie Callow, who was attending the audition, along with Colonel Davison and the other assistant director, Joel Freeman, said that beards were almost as important as talent for these bit parts.

"M-G-M offers a five-dollar bonus to every man with a good beard!" Callow said, in a raucous voice. "Go ahead, Dixon. Read."

Dixon Porter read, "Ain't they a sight to behold, in their brand-new uniforms! Hang yer clothes on a hickory limb and don't go near the battle!"

"Thank you, Dixon," Huston said. "Very good, Dixon. Thank you very much."

"We'll let you know, Dixon," Callow said mechanically, ushering the applicant out.

"That boy is good," Huston said. "Not tough but good. We'll find some use for him. Now let's get some real grizzled sons of bitches." He went back to his sketching... (Ross, 1952, pp. 72-73).

As the excerpt illustrates, Ross reveals the person she interviews. In this case, the reader is informed of Huston's mood, how he is seated,

what he is doing, what he thinks, and how he responds to others, nonverbally as well as verbally. The reader, from the description and what he is doing, what he thinks, and how he responds to others, nonverbally as well as verbally. The reader, from the description and dialogue, learns how Huston acts off-camera. Though Rex Reed perfected this kind of profile in the 1960s, Ross was writing a few before that decade.

Her book, Reporting, appeared in 1964 and included narratives similar to the Ernest Hemingway profile and articles about movie making. Most critics approved of her arresting stories. Of course, in 1964, since more journalists were practicing new journalism, more critics were receptive to the various forms.

Heywood Broun: An Advocating New Journalist

Born in 1888, in Brooklyn, newspaper columnist Heywood Broun attended Harvard University for four years, but he failed to graduate due to his grades in French. When he left the campus in 1910, he joined the staff of the New York Morning Telegraph, a newspaper he had worked for during the summer of 1908. Two years later he asked for an increase in salary and was dismissed.

Broun soon became a sports writer for the New York Tribune. According to Irving Dilliard (1958),

No sports writer before him had conveyed to the reader so much of the game's excitement or interlarded the facts with such graphic allusions (p. 67).

Broun eventually served as the newspaper's drama critic, then, in 1917, as one of its war correspondents in France, where his critical

dispatches of the United States military were sometimes censored. When the war ended, he returned to the Tribune as drama critic and began a column on books and authors which not only expressed his opinions but captured hundreds of readers. Consequently, in 1921 he was lured to the New York World. Although he began the column for which he is known, "It Seems to Me," in which he presented his opinions on major issues, the column was severely criticized by certain prominent members of New York society. For example, he demanded that Eugene Debs be released; he demanded equal justice for all. When he vehemently attacked Governor Alvan T. Fuller's and Harvard President Lawrence Lowell's recommendations not to allow Nicola Sacco and Bartolomeo Vanzetti a new trial, Ralph Pulitzer, the World's editor and publisher, demanded that he write on another topic. Broun, however, refused. As a result, Pulitzer suspended him. Broun was not deterred. In an article for the Nation he criticized the World for its reversed philosophy, its lack of responsibility. Of course, after the article appeared, Broun was no longer needed by the World. He was a writer of high calibre, however, and was consequently hired by Roy W. Howard's New York Telegram, which eventually purchased the World. The Scripps-Howard World-Telegram published and syndicated Broun's column until 1939, when Broun complained of how some of his columns had been altered or deleted.

In addition to his column for the World-Telegram, he wrote another for first the Nation then the New Republic. He also helped organize the American Newspaper Guild in 1933.

He died of pneumonia in 1939.

The following excerpt is from "Sacco and Vanzetti" (1935), one of his most bitter columns. Broun, who could criticize as well as praise

an issue, a decision, or an individual, had few rivals. His style is direct and emphatic, and every word serves a purpose:

When at last Judge Thayer in a tiny voice passed sentence upon Sacco and Vanzetti, a woman in the court room said with terror: "It is death condemning life!"

The men in Charlestown Prison are shining spirits, and Vanzetti has spoken with an eloquence not known elsewhere within our time. They are too bright, we shield our eyes and kill them. We are the dead, and in us there is not feeling nor imagination nor the terrible torment of lust for justice. And in the city where we sleep smug gardeners walk to keep the grass above our little houses sleek and cut whatever blade thrusts up a head above its fellows.

"The decision is unbelievably brutal," said the chairman of the Defense Committee, and he was wrong. The thing is worthy to be believed. It has happened. It will happen again, and the shame is wider than that which must rest upon Massachusetts. I have never believed that the trial of Sacco and Vanzetti was one set apart from many by reason of the passion and prejudice which encrusted all the benches. Scratch through the varnish of any judgment seat and what will you strike but hate thick-clotted from centuries of angry verdicts? Did any man ever find power within his hand except to use it as a whip?

Governor Alvan T. Fuller never had any intention in all his investigation but to put a new and higher polish upon the proceedings. The justice of the business was not his concern. He hoped to make it respectable. He called old men from high places to stand behind his chair so that he might seem to speak with all the authority of a high priest or a Pilate.

What more can these immigrants from Italy expect? It is not every prisoner who has a president of Harvard University throw on the switch for him. And Robert Grant is not only a former judge but one of the most popular dinner guests in Boston. If this is a lynching, at least the fish peddler and his friend the factory hand may take unction to their souls that they will die at the hands of men in dinner coats or academic gowns, according to the conventionalities required by the hour of execution...(pp. 3-4).

With the quotation, "It is death condemning life!," Broun begins his argument: Sacco and Vanzetti stand out in society, thus they must be killed; they are life, however, and those who kill them are death. Broun argues that what happened in the court room, specifically the

sentencing, is not an isolated ruling. Rather, because of the American system of justice, particularly when American jurors have to judge others of another country or of another race, prejudices interfere much too often--and have in the past. Broun condemns not only the system, however, but certain individuals who had the court room and subsequently the verdict in their hands. In this case, Governor Alvan T. Fuller who had merely put a coat of wax over a dirty floor and Robert Grant who had been a judge and a popular dinner guest. Broun questions whether those in high places should have the power to condemn others. Since Broun takes a position at the beginning and then supports that position with facts, the questions he raises are relevant and should be answered through some form of action. Since his form of advocacy journalism was more inclusive, thought-provoking, and literary than other forms of advocacy journalism practiced by his peers, the reason for his form being so popular is easy to understand: the reader was informed of the facts and was provided questions as well as measures to consider.

Joseph and Stewart Alsop: Advocating
New Journalists

Advocate, political columnist, and journalist, Joseph Alsop was born in 1910, four years before his brother and co-columnist, Stewart. Reared on a farm in Connecticut, Alsop was sent to the Groton School, then, in 1928, when he had completed his preparatory training, to Harvard University, where he enjoyed learning the liberal arts. Upon his graduation four years later, he became a reporter for the New York Herald Tribune, where he received notable credibility for his comprehensive coverage of the Hauptmann trial. Three years later the

editorial staff sent him to Washington, D. C., to cover politics. Within a year he had met Robert Kintner, another Herald Tribune staff member, and together they began a nationally syndicated political column called "The Capitol Parade." For three years, until Alsop joined the service in 1940, the column clarified political issues. In addition, Alsop, in collaboration with Turner Catledge, wrote The 168 Days which appeared in 1938. In collaboration with Kintner, he wrote Men Around the President and American White Paper; the Story of American Diplomacy and the Second World War, which were published in 1939 and 1940, respectively. These books discussed the Supreme Court crisis arising from President Roosevelt's administrative advisors and personal confidants; and the President's foreign policy before World War II.

During the war Alsop was a member of General Claire Chennault's staff in China. He was sent to Manila, however, in 1941 and was captured and imprisoned by the Japanese for a year. When he returned to the United States, he became a civilian official in the Lend-Lease Mission to Chungking. Subsequently, he returned to China where General Chennault had him commissioned as an officer in the Army Air Force. Upon his return to the United States after the war, he, together with his brother, began a new column.

Stewart, like his brother, attended the Groton School. However, instead of Harvard, he attended Yale University from which he was graduated in 1936. Before he served in World War II as a member of the 60th Regiment, Kings Royal Rifle Corps, and as a parachutist with the Office of Strategic Services, he worked as an editor for Doubleday Doran and Company, a book publishing firm in New York City. From experiences with the OSS, he, together with Thomas Braden, wrote Sub Rosa; the

O.S.S. and American Espionage which appeared in 1946.

The Alsops' column began the same year. Syndicated through the New York Herald Tribune, the Washington column was more than political. Indeed, it not only contained information about the political scene both here and abroad, but it often attacked or defended political actions or figures. Occasionally, it would even predict what political or military actions would occur. The column, "Matter of Fact," contained both by-lines until Stewart accepted a position with the Saturday Evening Post in 1958. Ten years later he began writing a column for Newsweek. When he learned in 1971 that he had leukemia and that he had a short time to live, he continued his column. In addition, he wrote Stay of Execution: A Sort of Memoir which was published in 1973 and which concerned his acknowledgement of death. He died in 1974.

The following excerpt from one of the columns (1958) blends fact and opinion:

In the year 1960, by the agreed estimate of the Pentagon's official analysts, the Soviet Union will fly its first intercontinental ballistic missile.

That sentence may sound innocent enough, but it is not. The intercontinental ballistic missile, or I.B.M. as the experts call it, will be an accurately guided rocket, comparable to a giant V-2, capable of carrying a hydrogen warhead over a range of 4,000 to 5,000 miles.

Such a weapon will marry the ultimate in destructiveness with the ultimate in striking power. There will be no defense against this ultimate weapon, nor any warning of its coming. And this is what the most highly qualified American experts now expect the Kremlin to possess within six short years.

It must be noted, furthermore, that our official experts have consistently underrated Russian weapons development. In every major case from the atomic bomb down to the new long-range jet bombers, the Soviet developers have always beaten the American official forecast by at least two years....

In short, it seems entirely possible that the Kremlin will

possess the ultimate weapon before we possess it.

Maybe it is foolish to be insistent about such unwelcome facts. Last week, Sen. Stuart Symington, of Missouri, made a brilliant speech on this subject. With all the authority of a man who knows the American defense picture from the inside, Symington warned of the danger described in the present report. His speech, though thoroughly factual as well as grimly ominous, received far less attention than the most recent didos of the McCarthy Committee.

Maybe people in this country are not interested in the facts of life and death, which the Administration so sedulously conceals from them. All the same, it is time—it is past time—to realize that America's traditional invulnerability is not going to last forever, or even for very long...(pp. 237-238).

The writing is to the point: America is vulnerable and consequently must realize Russia's prowess and take measures to counter it. However, it should be pointed out that the column builds, like a short story, to an earth-shaking climax. First, the Alsops explain the weapon the Soviet Union owns or will own and what it can do. Second, they state that the United States has underrated Russia's military ability. Indeed, while the United States pays little attention to certain warnings, the Soviet Union's military advances. In the final paragraph, they warn "...it is time--it is past time—to realize that America's traditional invulnerability is not going to last forever, or even for very long...." The excerpt is certainly an example of advocacy new journalism, for it presents a point then supports that point with facts. The excerpt then presents the writers' belief that it is time to act, to take steps, before it is too late.

Upton Sinclair: A Muckraking

New Journalist

In 1904 Upton Sinclair was asked by Fred D. Warren, editor of the

magazine Appeal to Reason, to write about the slaves of industry. Warren had apparently read Sinclair's novel, Manassas, which concerned the slave problem in the South and the abolitionist movement, and had been intrigued by Sinclair's radical ideas. Sinclair immediately responded to Warren's offer and went to Chicago where he investigated for seven weeks the meat-packing industry. The Jungle, a novel which was more fact than fiction, was the result. The book was first serialized in Warren's magazine, then, after several rejections because of the controversial subject matter, it was finally accepted by Doubleday, Page and Company in 1906 when the company learned from investigations that what Sinclair had written was basically true. The book, published during the muckraking years, became an instant bestseller.

Sinclair, who was born in 1878 in Baltimore, had learned of privation at an early age. His father was from an aristocratic southern family which had been ruined by the Civil War. A traveling salesman who turned to alcohol to forget his problems, he seldom earned enough for his family. Sinclair's mother, on the other hand, was from a wealthy Baltimore family. Though she could have used financial help from her parents to raise Sinclair, she refused to ask them. The contrast between wealth and poverty not only molded Sinclair's philosophy and writing, but disturbed him so much that he eventually joined the Socialist movement.

When he was 14 he attended The City College of the City University of New York, where he started writing for magazines. He advanced to writing novels, mostly pulp fiction, by the time he was graduated in 1897. From 1897 to 1901, he attended graduate school at Columbia

University where he learned that serious fiction, not adventure fiction, could have an impact on society. However, he soon realized that readers were not appreciative nor receptive to novels perpetrating ideas of reform. After three efforts he turned to his romantic Civil War novel, Manassas, in which his socialistic ideas were disguised. Published in 1904, it was perhaps the best of his early novels.

When The Jungle was published Manassas was forgotten and justifiably so. For in The Jungle, Sinclair, through the story of a Lithuanian family which moved to Chicago to find the American dream only to have that dream turn into a nightmare of death, brutality, and exploitation, declared that improvements in working and living conditions could only be gotten from a new economic structure: socialism. The Jungle, although it had flaws, was a powerful story; and since it was based on fact it ultimately led to investigations by the government of the meat-packing industry; the government eventually applied pressures and instituted regulations.

Sinclair wrote several muckraking novels such as The Metropolis (1908), The Moneychangers (1908), King Coal (1917), Oil (1927), and The Flivver King (1937); also, he wrote several volumes which were autobiographical, the Lanny Budd series which were historical, and several volumes which concerned nonfiction topics such as journalism.

He died in 1968.

The following excerpt from The Jungle (1946) contains the elements found in new journalism:

Jurgis went to his dinner, and afterward he walked over to see Mike Scully, who lived in a fine house, upon a street which had been decently paved and lighted for his especial benefit. Scully had gone into semi-retirement, and looked nervous and worried. 'What do you want?' he demanded, when he saw Jurgis.

'I came to see if maybe you could get me a place during the strike,' the other replied.

And Scully knit his brows and eyed him narrowly. In that morning's papers Jurgis had read a fierce denunciation of the packers by Scully, who had declared that if they did not treat their people better the city authorities would end the matter by tearing down their plants. Now, therefore, Jurgis was not a little taken aback when the other demanded suddenly, 'See here, Rudkus, why don't you stick by your job?'

Jurgis started. 'Work as a scab?' he cried.

'Why not?' demanded Scully. 'What's that to you?'

'But-but-' stammered Jurgis. He had somehow taken it for granted that he should go out with his union.

'The packers need good men, and need them bad,' continued the other, 'and they'll treat a man right that stands by them. Why don't you take your chance and fix yourself?'

'But,' said Jurgis, 'how could I ever be of any use to you--in politics?'

'You couldn't be it anyhow,' said Scully, abruptly.

'Why not?' asked Jurgis.

'Hell, man!' cried the other. 'Don't you know you're a Republican. And do you think I'm always going to elect Republicans? My brewer has found out already how we served him, and there is the dense to pay.'

Jurgis looked dumfounded. He had never thought of that aspect of it before. 'I could be a Democrat,' he said.

'Yes,' responded the other, 'but not right away; a man can't change his politics every day. And besides, I don't need you--there'd be nothing for you to do. And it's a long time to election day, anyhow, and what are you going to do meantime?'

'I thought I could count on you,' began Jurgis.

'Yes,' responded Scully, 'so you could--I never yet went back on a friend. But is it fair to leave the job I got you and come to me for another? I have had a hundred fellows after me today, and what can I do? I've put seventeen men on the city payroll to clean streets this one week, and do you think I can keep that up forever? It wouldn't do for me to tell other men what I tell you, but you've been on the inside, and you ought to have sense enough to see for yourself. What

have you to gain by a strike?"

"I hadn't thought," said Jurgis.

"Exactly," said Scully, "but you'd better. Take my word for it, the strike will be over in a few days, and the men will be beaten; and meantime what you get out of it will belong to you. Do you see?"

And Jurgis saw. He went back to the yards, and into the workroom. The men had left a long line of hogs in various stages of preparation, and the foreman was directing the feeble efforts of a score or two of clerks and stenographers and office-boys to finish up the job and get them into the chilling rooms. Jurgis went straight up to him and announced, "I have come back to work, Mr. Murphy."

The boss's face lighted up. "Good man!" he cried. "Come ahead!"

"Just a moment," said Jurgis, checking his enthusiasm. "I think I ought to get a little more wages."

"Yes," replied the other, "of course. What do you want?"

Jurgis had debated on the way. His nerve almost failed him now, but he clenched his hands. "I think I ought to have three dollars a day," he said.

"All right," said the other, promptly; and before the day was out our friend discovered that the clerks and stenographers and office boys were getting five dollars a day, and then he could have kicked himself (pp. 264-265)!

Upon examination it is easy to understand why the excerpt is new journalism, for the elements found in short stories, novels, and new journalism are included--from scene-by-scene construction and the third-person point of view, to abundant description and realistic, if not actual, dialogue. Though Sinclair is writing literary new journalism, he is exposing the corruption that occurs within the meat-packing industry; consequently, he could be considered a muckraker who used the elements of fiction to expose crime and other ills of society.

The Jungle (1906), merely one example of the many muckraking books

and articles that appeared during this period, depicted so graphically the unsanitary conditions as well as the unequal treatment of immigrants in meatpacking plants that readers became outraged. Consequently, the federal government enacted the Pure Food and Drug Act and the Meat Inspection Act, to name two, which attempted to counter the grim picture Sinclair had painted.

George Seldes: A Muckraking

New Journalist

George Seldes is perhaps one of the last muckraking journalists to be born before the turn of the century. Born in 1890 in Alliance, New Jersey, he attended high school in nearby Vineland and the East Liberty Academy in Pittsburgh. Having an idealistic view of the press, which was contrary to reality, he obtained a position as a reporter with the Pittsburgh Leader, then worked as an editor with the Pittsburgh Post. After three years he furthered his formal education at Harvard, where he remained for a year. Penniless, he returned to the Post until he was offered the managing editor's position of Pulitzer's Review three years later. Although he did not dislike New York City or the Bohemian lifestyle of Greenwich Village, he sailed to England later that year to cover World War I. To Seldes, Europe was another world. . Until the United States entered the war in 1917, he worked for the United Press, rewriting wire copy. When he learned that his homeland had declared war, however, he immediately enlisted and eventually became a member of the American Expeditionary Force's press section. Dispatches were published in such newspapers as the Los Angeles Times, Detroit Free Press, Philadelphia Press, St. Louis Globe-Democrat, and Atlanta

Constitution.

When the war ended, Seldes remained in Europe as a correspondent for the Chicago Tribune. According to a writer for Current Biography (1941),

During the post-war period he investigated the Irish disturbances and interviewed all the Irish heroes, including Michael Collins and Figgis; he was in Italy in 1920 for the Fuime adventure and the so-called Red uprising (he was expelled); he was in Germany that same year for the Kapp Putsch. He smuggled news out of Moscow during the famine-days of 1922 and 1923 and was asked to leave the last year; he was expelled from Italy again in 1925 for being the first to report that Mussolini was 'the military arm of the chambers of commerce and the manufacturing associations of Italy and that he personally was implicated in the assassination of the leading rival politician' (Matteotti).

Through 1925 and 1926 he was the only American correspondent with the French Army in Syria during the entire war, had a world scoop on the bombardment of Damascus, was accused by the French of starting a mutiny in the Foreign Legion when he interceded to save the life of a deserter, and was threatened with disembowelment by the Arabs on the charge that his dispatches were pro-French. He scooped the Vienna Revolution of 1927, too, and that same year investigated Mexico and discovered the falsity of the Avila documents (pp. 767-768).

What he had witnessed undeniably distressed him. When he resigned from the Tribune in 1928, he returned to the United States, contributed anti-Fascist articles to various magazines, and wrote numerous volumes which exposed manipulation of the press by big business. In 1929 You Can't Print That, a book filled with European stories which had been suppressed, was published. Freedom of the Press appeared six years later, while Lords of the Press was published in 1938. Other volumes of press criticism followed.

Seldes wrote about international problems, too. In 1931, for example, Can These Things Be! was published. In it Seldes predicted accurately what was to occur 10 years later. In 1934 Iron, Blood and

Profits, a book concerned with the corrupt munitions industry, appeared; and one year later his book exposing Mussolini's fascistic rise to power was published.

Although he became a correspondent to cover the war in Spain for the New York Post in 1936, he returned a few months later and wrote You Can't Do That, which analyzed the rights of labor rather than the war.

After two additional books, Seldes, in 1940, founded In Fact, a four-page weekly newspaper devoted to controversial stories that other newspapers would not print. Although he received financial support from Bruce Minton, a member of the American Communist party, his paper was not, as Minton and the party realized later, devoted to any party's philosophy. According to Derek Shearer (1973),

In Fact's circulation skyrocketed--due entirely to Seldes' popularity--and the Party's position became untenable. It was clear that Seldes could not be pushed out without wrecking In Fact. The Party decided instead to write off the venture as a failure. By the fall of 1940 Minton's name had vanished from the masthead, and by early 1941 he had stopped contributing altogether (p. 20).

Seldes' newspaper printed exposes which linked members of the National Association of Manufacturers to Nazi Germany and Fascist Italy; through pre-World War II support by such NAM members as General Electric, American Telephone and Telegraph, and Ford Motor Company, Nazi Germany rose to be a world power. His newspaper's circulation eventually increased to 176,000 before its demise in 1950. The McCarthy era had not only intimidated certain persons, but had forced certain groups to cancel their subscriptions. Since Seldes refused advertising, funds to publish, the newspaper dwindled, especially when subscriptions were cancelled.

When In Fact stopped publication, Seldes continued his investigative

exposes in book form.

The following excerpt from Facts and Fascism (1943), one of his most informative exposes, is representative of his style, which is direct, forceful, and enlightening:

Like Hitler-Germany and Mussolini-Italy, Ford himself has been able to earn a profit on his Fascism. The swastika decoration which Hitler sent him was only a symbol of the aid he had given the Nazis. The Ford factory in Cologne, operated with the aid of the Nazi authorities, who kept the workmen in line--on low wages--also paid dividends. But the big money Ford made was by employing violence and terrorism (fascist tactics) to keep labor from organizing. When finally the C.I.O. swept the Ford empire it was estimated that Harry Bennett, known as Ford's personnel director but actually his lieutenant of private militia, had saved Ford no less than \$140,000,000 in the three years they had defied the National Labor Board.

If the fascist dictators resort to lies, so does Ford. One of the great Ford lies actually created the myth that Ford paid higher wages than anyone in America. The United Autoworkers, in their 1940 campaign, opened the eyes of many Americans when they printed tables showing that Chrysler and Briggs (General Motors) paid higher wages in every category, from arc welder to water sander. Ford wages ranged from \$.75 to \$.95 an hour minimums, the rivals from \$.98 to \$1.38 for the same work, and in many cases the Ford maximum wage was below the union minimum.

The first union contract which Ford was forced to sign brought an immediate gain of \$30,000,000 a year to his 130,000 employees. Even with the family worth more than \$2,000,000,000--the T.N.E.C. report listed its stock ownership alone at \$624,975,000--a matter of thirty millions is something (p. 134).

The excerpt is indicative of the muckraking new journalism. Seldes immediately identifies his victim, then provides evidence to discredit him and his beliefs. For example, in the first sentence, he compares Ford's ideology to Hitler-Germany and Mussolini-Italy, then supports that comparison with facts that links Ford to Hitler-Germany. The first sentence of the second paragraph compares Ford's honesty or dishonesty, in this case, to that of the fascist dictators, then supports that

comparison with further evidence that belittles Ford's reputation. Seldes hits hard, but his facts support his thesis. Though his subject is indeed powerful, Seldes holds nothing back. He reveals as forcefully as he can what he has learned about his subject. Seldes was practicing what others had practiced before him. In the 1960s this form of reporting surfaced again.

Louis Adamic: A Muckraking New Journalist

Louis Adamic was born in Blato, in Carniola, Austria, in 1899, before the country became part of Yugoslavia in 1918. Although he attended the Gymnasium of Ljubljana, he was dismissed when he was 14 for mischievous behavior. He immigrated to the United States and found employment with a Slovene language newspaper, the Glas naroda of New York City. Adamic enjoyed his work, but the newspaper collapsed, and he was tramping the streets within months. In order to live he worked at odd jobs—from sweeping floors to waiting on tables. In 1916 he joined the United States Army and served during World War I. He traveled to Panama, Hawaii, France, and throughout the United States, and became a naturalized citizen in 1918. When he was discharged in 1923 he made his home in California.

For the first few years his writing was mainly translations of South Slavic writers. Occasionally, he would submit a short story or article to a magazine, but his devotion to nonfiction and fiction did not develop until his articles were frequently published by Haldeman-Julius publications, including the company's Little Blue Book series. Eventually his efforts were published in H. L. Mencken's American Mercury, and Adamic's reputation as an important contributor to American

literature was established. He became friends with Carey McWilliams, Robinson Jeffers, Upton Sinclair, George Sterling, and others. His writing, which represented his beliefs, concerned the frustrations of working Americans, particularly the working immigrants in this country who, he believed, were suffering from fears of being insecure and inferior. Of course, feelings of insecurity and inferiority were not unnatural for thousands who had fled from their families and homeland.

In 1931 Adamic returned to New York City and saw his first major book published. Dynamite: The Story of Class Violence in America was just that. Using his muckraking skills, Adamic recorded the senseless violence caused by American labor. This book was followed by his part-fiction part-fact autobiography, Laughing in the Jungle, which was published a year later.

In 1932 he visited his homeland, and in 1934 The Native's Return: An American Immigrant Visits Yugoslavia and Discovers His Old Country appeared. Instantly successful, the book catapulted Adamic's literary reputation even further, but not without some criticism; certain segments of society wrongfully accused him of having endorsed communism for Yugoslavia's welfare. Needless to say such accusations affected him, but his determination to spread his beliefs resulted in Grandsons: A Story of American Lives (1935) and in Cradle of Life: The Story of One Man's Beginnings (1936).

In 1938 perhaps his best book was published. Titled My America, it told from an immigrant's perspective how the United States was striving for perfection.

For the rest of his life he devoted his time to books about Yugoslavia's problems and racial instability; the problems of immigrants

For the rest of his life he devoted his time to books about Yugoslavia's problems and racial instability; the problems of immigrants linked one book to another. Unfortunately, his denouncement of the Yugoslavian government and his support of Marshal Tito increased criticism. He was labeled a communist by the media. When Tito's relationship with Stalin ended in 1948, however, he remained pro-Tito and, after a six-month stay in Yugoslavia a year later, his attitude was strengthened. He then received criticism from communist sympathizers. Adamic could not win.

In 1951 he died from a gun shot wound; the authorities ruled that he had committed suicide.

The following excerpt is from My America (1938). Adamic's style, like Sinclair's and other muckrakers, is simple and direct:

Who, precisely, as I write this, is fighting the Immigration Service's efforts to humanize the deportation laws? What are the opponents' means and methods? How much backing have they really among the American people? Why have they been so effective with Congress thus far?

The first on the list of xenophobes is a Wall Street lawyer, Captain John B. Trevor, than whom, if a man's love for his country is measurable by his detestation of all who had the bad taste to be born elsewhere, there probably is no greater patriot in America to-day. During the late War he was in the Army intelligence service in New York City, where he did not come in contact with many, if any, of the tens of thousands of foreign-born officers and soldiers in the American Army, but combated spies and other aliens whose atrocities were part of one of the dirtiest sideshows of the dirty business of war. They were probably the first foreigners he had had occasion to study, and he was not favorably impressed. Another man might have concluded that war releases the worst in human nature, without respect to race or nationality, but Trevor charged up everything to the innate depravity of aliens. He discovered the alien problem and resolved on leaving the Army to devote himself to it.

There were others who at the War's end decided that there was an alien problem demanding attention. That idea was widespread and movements and rackets grew out of it. 'Patriots' made names and fortunes for themselves, but after

irreconcilable opponent of any attempt on the part of the Government to be humane with the 'hardship cases.' He apparently believes it is better that a thousand American women and children should suffer than that one alien should escape...(pp. 201-202).

The excerpt, it must be remembered, is from a book; nonetheless, Adamic raises several questions then tries to provide answers with facts. In this case, he mentions a certain native-born American who effectively persuades Congress to enact strict deportation laws. Of course, Adamic makes it clear from the outset that he is against such laws. Then he provides background information not only of the individual he discusses, but of the immigrants who have come to America to find a better life and to even serve in its armed forces. Adamic builds his case, exposes the individual for what he is: "America's alien-baiter No. I," and makes a humanistic appeal on behalf of the aliens living in the United States. When Adamic had completed his incisive examination, the reader's attitude toward the individual is one of annoyance. The expose, though it is not as forceful as Seldes' but is perhaps more personal due to the choice of words, is undoubtedly representative of the muckraking new journalism.

Adamic, perhaps more than any of his peers, awakened American society to the problems of immigrants living in the United States. Since he realized that their problems affected all Americans, he tried, through articles and books, not only to reveal those problems but to provide solutions. In short, he attempted to bridge the gap between people of various countries and backgrounds so that misunderstanding would cease to exist.

In the following chapter, one realistic novelist who was writing in the United States between 1900 and 1980 will be discussed in detail to

determine whether the realistic novel of that period was based on fact and consequently linked to new journalism.

NOTES

*Other literary new journalists of this period include: Irvin S. Cobb who lived from 1876 to 1944. Cobb worked as a reporter, columnist, and editor for several newspapers, including the Cincinnati Post, the Louisville Evening Post, the New York Evening Sun, and the New York World. In 1905 he covered the Russo-Japanese peace conference and wrote "Making Peace at Portsmouth" which described the personalities of the negotiators rather than the routine deliberations. In 1907 he covered in depth the trial of Harry K. Thaw who had been accused of murdering Stanford White. Cobb's reporting was unique. Through extensive description and recorded conversation, he captured for the reader the total environment of the court room. During World War I, he served as a correspondent for the Saturday Evening Post. His personalized accounts were collected and published under the title Paths of Glory (1915). Other sketches which contained the elements found in literary new journalism were collected and published under the titles Speaking of Prussians (1917) and The Glory of the Coming (1918); Janet Flanner who lived from 1892 to 1978. Flanner, who worked as a movie critic for the Indianapolis Star before she moved to New York City and later Paris, contributed columns to the New Yorker. Flanner's column concerned Parisian life and the leaders of various political, literary, and artistic movements. She discussed and critiqued novels, musical compositions, and French magazines. She wrote accurate and vivid profiles of writers, artists, performers, and socialites. Some of these profiles, together with several crime accounts, were collected and published in 1940 under the title An American in Paris. Her crime stories, though true, contained the necessary elements to be considered new journalism. Indeed, the use of dialogue and description, among other elements, made each account appear as a short story; Ben Hecht who lived from 1894 to 1964. Hecht wrote for the Chicago Journal and the Chicago Daily News, among other newspapers. He developed a style that was vivid and imaginative. The use of metaphor, imagery, and fresh phrases made his writing distinct. He wrote a column which realistically depicted Chicago's seamier side of life, including such maladies as murder, prostitution, and the bizarre. A collection of his columns was published in 1922 under the title 1001 Afternoons in Chicago. Though he turned to other literary forms of expression, perhaps his greatest contributions were his columns, for in them his ability to weave a story was displayed; Edmund Wilson who lived from 1895 to 1972. Wilson worked as a reporter for the New York Evening Sun until he served in World War I. After the war, he became managing editor of Vanity Fair, and wrote book reviews for the New Republic. In 1931 his literary criticism made up Axel's Castle. In 1932 he examined the weakening spirit of America in The American Jitters--A Year of the Slump. After writing about Russia and the United States in 1936, he

returned to literary criticism. Throughout the 1940s and 1950s he contributed essays to magazines, including the Nation and the New Republic. During World War II, he served as a correspondent for the New Yorker; his insightful observations were collected and published in 1947 under the title Europe Without Boedeker; Sketches Among the Ruins of Italy, Greece, and England. Other volumes of collected articles, in depth studies, and memoirs including The American Earthquake (1958) and The Bit Between My Teeth: A Literary Chronicle of 1950-1965 (1965), followed. Many of his critical essays contained elements of the literary new journalism; for example, his "Frank Keeney's Coal Diggers" contained not only extensive dialogue and description but scene-by-scene construction; A. J. Liebling who lived from 1904 to 1963. Liebling, a graduate of Columbia University, was one of journalism's most celebrated critics. He worked for several newspapers, including the New York Times, before he moved in 1926 to Paris to study at the Sorbonne. When he returned he worked for several more newspapers, including the New York World. In 1935 he was hired by the New Yorker and served as a correspondent in Europe during World War II. From France, England, and North Africa his accounts came. He covered the significant campaigns, but his coverage was dissimilar to other correspondents' dispatches; indeed, he looked for the minute and overlooked details. To him such details were interesting and relevant. His writing was equally dissimilar. A cross between objective reporting and fiction, the style allowed Liebling to become a participant, to report on the event from his perspective. Needless to say, elements found in new journalism were evident. When he returned to New York City he began his "Wayward Press" column which satirized popular issues, particularly journalism. In addition, he contributed numerous articles to the magazine. Many of his columns and articles were collected and published under such titles as The Wayward Pressman (1947), The Sweet Science: A Ringside View of Boxing (1956), and The Press (1961); Damon Runyon who lived from 1880 to 1943. Runyon's career as a journalist began with the Pueblo Evening Press; he wrote news stories and features. Though he worked for other Colorado newspapers including the Denver Post and the Rocky Mountain News, he did not achieve national recognition until he moved to New York City in 1911 to write stories for magazines and sports stories for the New York American. His sport stories were unlike the traditional sports stories; he focused on the players and their humorous antics instead of the games and the statistics. Though he continued to write about sports, he commented on other issues in a column called "The Mornin's Mornin'." In the 1920s he contributed character sketches to the Sunday American, and reported on several murder trials. His first Broadway story, which mixed fact with fiction, appeared in 1929 in Cosmopolitan. Other Broadway stories followed. In the late 1930s, when the American ceased publication, he gained employment as a columnist at the New York Daily Mirror. Though Runyon's Broadway stories conceivably could be considered new journalism, his sports stories contained the necessary elements to be classified reportage or literary new journalism; Paul Gallico who lived from 1897 to 1976. Gallico graduated from Columbia University in 1921. A year later he was on the staff of the New York Daily News. Gallico, before George Plimpton used the technique, participated in various sports to learn firsthand what was required of the athlete before he wrote one word of a story. For example, he fought against Jack Dempsey; he played against tennis stars Helen Wills and

Vincent Richards; he swam against Johnny Weissmuller; he tried to catch the pitches of Dizzy Dean and Lefty Grove; he played golf with Bobby Jones; and he rode with Gar Wood in his speedboat and with Cliff Berger in his Indianapolis race car. To say the least, his stories were authentic and filled with insight. Readers learned not only about the sport but about the athlete. He contributed articles and short stories to numerous magazines, and collected and published his sports stories under the title Farewell to Sport (1938); Jimmy Cannon who lived from 1909 to 1963. Cannon wrote about murder trials, wars, and major league sports for several newspapers, including the New York Daily News and the New York Post. His sports reporting, though similar to his friend's, Damon Runyon, captured more than the sport itself. Indeed, he depicted through description and dialogue what occurred during and after the event. His sport stories were collected and published under the titles Nobody Asked Me (1950) and Who Struck John? (1956); Bob Casey who lived from 1890 to 1962. Casey, who worked as a sports editor, an automobile editor, a reporter, and a feature writer for several newspapers, including the Des Moines Register and Leader, the Houston Post and the Chicago Daily News, wrote several feature stories that appeared on the front page of the News. His style, which was fresh, enabled him to elaborate on the least important details without boring the reader. From France, before the country fell to the Nazis, he wrote dispatches filled with fact and fiction. He covered the war from England, then Africa, where he was pushed from a train. When he returned to Chicago, he wrote of his experiences in I Can't Forget (1940). When Pearl Harbor was bombed, he went to Hawaii; he reported on several naval battles, including Midway. His eyewitness accounts were startling to say the least. In 1942 he wrote Torpedo Junction which was based on his experiences. Casey, perhaps more than any writer who wrote about World War II, recorded accurately soldiers' conversations, described in minute detail their lives, and depicted graphically the battles in which they fought. In 1943, with the aid of the United States Navy, he wrote Battle Below which concerned submarine warfare. Though fact, the book contained the necessary elements to be considered new journalism; Vincent Sheehan who lived from 1899 to 1975. Sheehan worked for the Chicago Daily News, the New York Daily News, and the Chicago Tribune, among other newspapers. He served as a correspondent and reported on the Rif rebellion, the Communist Revolution in China, the Arab-Jewish confrontations of 1929, the effects of Bolshevism in Russia, the growth of Nazi Germany, the Civil War in Spain, the power of Nazi Germany in Czechoslovakia and France, the bombing of London, the war in Africa, and the war in the Pacific. He wrote several books, including The New Persia (1927), Personal History (1935), Not Peace But a Sword (1939), and Between the Thunder and the Sun (1943), among others, which presented from a personal perspective events that were described in detail. His style was personal. For example, his Personal History, though the word "I" was used, not only described certain events, but through scene-by-scene construction and dialogue personalized those events; Ernest Hemingway who lived from 1899 to 1961. Hemingway, who was first a journalist then a novelist, learned his craft at the Kansas City Star, until he volunteered to serve with the Red Cross in Italy during World War I. Wounded, he returned home. He contributed stories to the Toronto Star. Eventually, he was hired as a foreign correspondent. Though he wrote dispatches from Paris, he traveled

throughout Europe. His interest in writing fiction developed, and in 1923 his first book of creative writing appeared. Hemingway's journalistic output decreased; his position as a correspondent ended in 1924. Though he covered the Spanish Civil War and World War II for the North American Newspaper Alliance and Collier's magazine respectively, he devoted most of his energy to writing short stories, novels, and nonfiction. Several of his short stories and novels were mostly fact disguised as fiction such as In Our Time (1930), Two Christmas Tales (1959), "Che Ti Dice La Patria," "Old Man at the Bridge," "The Chauffeurs of Madrid," and A Farewell to Arms (1929). His nonfiction book Green Hills of Africa (1935), which described his exploits in that country, could be considered new journalism due to the elements used. His earlier writing, particularly the stories for the Kansas City Star, also contained the necessary elements, including scene-by-scene construction, dialogue, the third person point of view, and extensive description, to be considered new journalism; Joe Mitchell who was born in 1908. Mitchell, a former newspaper reporter, started writing for the New Yorker in 1938. In the early 1940s he wrote a series of articles on New York's fish-market life. The series was collected and published in 1948 under the title Old Mr. Flood. The series was filled with impressionistic detail, and focused on a character whom Mitchell had invented. Mr. Flood, the character's name, was actually a composite of several living persons who either loitered or worked in the Fulton Fish Market; and James Agee who lived from 1909 to 1955. Agee, who graduated from Harvard University, and who employed a first person narrator who served as the major character and as the aesthete in his writing, worked as a reporter for Fortune. Though he was assigned to write a piece about the poor in the South, his article was too long, too biased, and too poetic for the editors. In 1937 he signed a contract with Harper and Brothers to write a book from the article. When the manuscript was finished two years later, however, the publisher requested numerous changes which Agee refused to make. In 1940 Houghton Mifflin accepted the manuscript; unfortunately, the book, Let Us Now Praise Famous Men (1941), failed to sell. Nonetheless, the book was Agee's masterpiece; he had used every form and style to depict the realities of the poor. Through writing that was poetic, journalistic, autobiographical, and philosophical, he portrayed accurately the South and its people. Indeed, Agee's ability to describe at length minute details commonly overlooked by writers and journalists was superior to his peers.

**Other advocacy new journalists of this period include: Simeon Strunsky who lived from 1879 to 1948. A native of Russia, Strunsky moved with his parents to New York City when he was seven. He graduated from Columbia University, then worked for the New International Encyclopedia. After six years he joined the New York Evening Post, for which he wrote editorials and essays on current events, including Theodore Roosevelt's efforts to regain the Presidency. His style, which was influenced by such writers as William Hazlitt and G. K. Chesterton, was extremely witty. Strunsky contributed to the Nation and to the Atlantic. His essays were collected and published under the titles The Patient Observer and His Friends (1911) and Belshazzar Court (1914). During World War I, he advocated Allied support and laissez-faire economics, satirized the Germans, and opposed Bolshevism. In 1924 he

joined the New York Times for which he wrote editorials, the column, "About Books—More or Less," and the column, "Topics of the Times." He incorporated his liberal political beliefs in what he discussed; nonetheless, he supported the American way of life. His writing, which was informal and less vehement than other advocating journalists, awakened readers to other sides of issues; H. L. Mencken who lived from 1880 to 1956. Mencken, who worked as a reporter and editor for the Baltimore Morning Herald then the Evening Herald, moved to the Baltimore Evening News then the Baltimore Sun. His writing, which included news reports, editorials, reviews, features, humor, short stories, articles of criticism, and in depth studies, was filled with agnosticism, elitism, and iconoclasm. Mencken, like the realistic novelists, was able to observe life around him and then explain it in vivid prose; indeed, color was important to him. In 1908 he reviewed books for the Smart Set. Six years later he was the magazine's co-editor. In 1911 he began the column, "The Free Lance"; Mencken ridiculed municipal politics, public works, language, certain persons within the community, and national and international affairs. During World War I, he attacked the pro-English Americans who distastefully ridiculed German-Americans. His sentiment was so strong that he became a partisan of Germany. In 1915 his column was stopped and he was sent abroad as a correspondent. When he returned he contributed to the Sun, Smart Set, the Atlantic, and the Nation; he attacked big business, big government, suppression, the Red Scare, the Ku Klux Klan, education, and sexual morality, among other issues. His articles were collected and published in six volumes under the title Prejudices (1919-1927). In 1923 he co-edited the newly founded American Mercury, and for 10 years wrote critical articles that examined not only the arts but politics and economics; Westbrook Pegler who lived from 1894 to 1969. Pegler, who worked for several syndicates as well as newspapers, including the United Press and the Chicago Tribune, wrote sports stories which could be considered new journalism before he turned to politics and the column, "Fair Enough," which not only captured attention but caused numerous investigations into labor unions. In one sense, he was a muckraker who exposed certain union officials for what they were: extortionists. In another sense, he was an advocate who first examined certain individuals and issues and then presented his analysis. For example, he criticized Elliot Roosevelt and John Hartford, Franklin and Eleanor Roosevelt, Nazism, Communism, Upton Sinclair, Frank Sinatra, Huey Long, the income tax system, and the Newspaper Guild, among others. In 1944 he wrote the column, "As Pegler Sees It," for the Journal American. This column was often humorous and satiric. In 1949, however, when he severely ridiculed Quentin Reynolds, Reynolds sued him for libel and won. Pegler remained as critical as ever. From Harry Truman to his employer William Randolph Hearst, Jr., Pegler kept attacking and criticizing until 1962. The Hearst organization, which included King Features Syndicate, had had enough. Pegler's column was dropped; Dwight Macdonald who lived from 1906 to 1982. Macdonald, a graduate of Yale University, wrote for Fortune, the Partisan Review, the New Internationalist, the Nation, Harper's, and the New Yorker. In 1943 he founded Politics, a magazine which mirrored his changing philosophy. From Marxism to empiricism, individualism, estheticism, and moralism, he wrote articles which questioned man's inability to progress without the need or desire to harm. The magazine died in 1949. Two years later he worked for the New Yorker. Though he

contributed numerous articles, his series on the Ford Foundation was perhaps the most provocative. In 1966 he became a political columnist for Esquire. Macdonald's writing, though critical, aroused readers to think about certain issues or ideas. Indeed, he stirred Tom Wolfe's emotions when he wrote "Parajournalism II" for the New York Review of Books. The article severely criticized Wolfe's reportage on the New Yorker.

***Other muckraking new journalists of this period include: Ray Stannard Baker who lived from 1870 to 1946. Baker wrote about labor disputes, including Coxe's Army and the Pullman Strike, for the Chicago News-Record. When he moved to McClure's in 1898, he wrote positive stories about American imperialism and Theodore Roosevelt's exploits, among others, and in depth exposes about labor racketeering. Though he was skeptical at first of labor unions, his attitude changed with each investigation. He exposed and vehemently criticized employer abuse. In 1905, in a series of articles, he exposed the unethical practices within the railroad industry. He learned that railroads were guilty of fixing rates for certain passengers or companies, using rebates, allowing the Beef Trust to have private cars, creating public opinion through bribery, and destroying through consolidation competing companies. Baker also investigated the racial problem and the financial problem of churches in the series "Following the Color Line" and "The Spiritual Unrest" respectively; Matthew Josephson who lived from 1899 to 1978. Josephson, a graduate of Columbia University, was attracted to European literature, particularly the Symbolists, and the Bohemian lifestyle of Greenwich Village. A founder of Secession, an associate editor of Broom, and a contributing editor to Transition, all literary magazines, Josephson's early writing was critical of certain literary and artistic movements. During 1931 and 1932, he worked as an assistant editor of New Republic. In 1934 his in depth expose, The Robber Barons: The Great American Capitalists, 1861-1901, which studied the careers of such millionaires as Jay Gould, John D. Rockefeller, Henry Clay Frick, J. P. Morgan, Andrew Carnegie, and E. H. Harriman, was both factual and informative. Every question raised was clearly answered. Four years later, The Politicos, 1865-1896, which was researched and written like the previous book, was published. Similar studies, as well as biographies, autobiographies, and political and social histories, followed; Drew Pearson who lived from 1896 to 1969. Pearson, who traveled all over the world, wrote for several newspapers, including the Baltimore Sun, before he and Robert Allen began the investigative column, "The Washington Merry-Go-Round" in 1932; Robert Allen who lived from 1900 to 1981. Allen, a veteran of World War I, was a police reporter for the Madison, Wisconsin, Capital Times and a political reporter for the Wisconsin State Journal and the Milwaukee Journal before he contributed stories to the Christian Science Monitor. He was working for the Monitor in its Washington, D. C. offices when he met Pearson. Allen was boisterous, while Pearson was subtle; they made a perfect team, however, when it came to getting information and writing a column that often shocked legislators. Before Allen left the team in 1942 to serve in the Army, the column appeared in almost 400 newspapers. He founded the column, "Inside Washington," which was similar to "The Washington Merry-Go-Round," in 1949; Jack Anderson, who was born in 1922, joined Pearson in 1947. Anderson, however, seldom received credit for his

investigative efforts. After 10 years with the column, he informed Pearson that he was resigning. Pearson, of course, immediately informed him that he would inherit the column. This piece of news persuaded Anderson to remain, and in 1958 he disclosed the Bernard Goldfine-Sherman Adams unethical relationship which subsequently created a scandal. Several years later, he disclosed Senator Thomas J. Dodd's misappropriation of campaign funds. In 1969 Pearson died, and Anderson inherited the column. Together with his staff, he uncovered such stories as the Nixon Administration's hypocritical bias against India in its war with Pakistan; the Justice Department's settled antitrust suit against the International Telephone and Telegraph Corporation (ITT); the ITT's and the Central Intelligence Agency's (CIA) relationship in Chile; and the Thomas Eagleton affair, among others.

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CHAPTER XII

THEODORE DREISER: A REALISTIC NOVELIST

The realistic novel continued to appear in the United States in the twentieth century and, as this chapter will show, was largely based on actual persons and incidents and was consequently linked to the literary form of new journalism, since both the modern novel and the new journalism used the same elements: dialogue, description, scene-by-scene construction, the third-person point of view, symbolic details which characterize a person's social status, and in some cases, interior monologue. Though several authors* of prominence were writing realistic novels between 1900 and 1980, it is unnecessary to discuss each of them in depth to determine that such a link existed. Therefore, only Theodore Dreiser will be discussed at length.

Theodore Dreiser

Born in Terre Haute in 1871, Dreiser chronicled American life in newspapers, magazines, and novels. His family, which was of German descent, constantly moved. Impoverished though they were, Dreiser's father, a Catholic, somehow earned enough to send his children to parochial schools. In 1879, however, Dreiser's parents decided that the family had to separate in order to survive. Dreiser and the younger children went with their mother. For five years they lived briefly in several Indiana towns, then Chicago, and finally Warsaw, Indiana, where

Dreiser and the other children were allowed to attend public schools. When he became 16 he left to go to Chicago; the desire to find work and make money was irresistible to him. He remained there until one of his high school teachers, Mildred Fielding, learned of his whereabouts and persuaded him to accept her gift to attend Indiana University.

Dreiser studied, but higher education was unquestionably grueling. After a year he returned to Chicago where he was employed by real estate offices and collection agencies. Although he did not particularly enjoy the work, he was not going to starve. Since he had seen enough of privation, he was determined to make ends meet.

In 1891 he was employed as a reporter for the Chicago Globe. As J. C. Levenson (1973) wrote,

Straight reportage was never to be his strong point, but his observation and retentiveness and, in his feature writing, reflection on scenes of success and failure helped him rise as he went from one newspaper to another in Chicago, St. Louis, and elsewhere (p. 233).

Three years later he met perhaps the most influential person of his career, Arthur Henry, the city editor of the Toledo Blade, who hired Dreiser to cover a street-car strike which lasted only four days. However, within those four days the two had discussed their ambitions to be writers of fiction. Dreiser had met someone who had similar interests, but without a job he had to move on. First Cleveland, then Buffalo, then Pittsburgh where he gained employment as a reporter for the Pittsburgh Dispatch. For several months he lived and worked in Pittsburgh until he had saved enough money to travel to New York City. Immediately, Dreiser learned that New York City was filled with reporters and hopeful novelists and that if he received an assignment whatsoever he would be paid very little. His brother, Paul Dregger[?], who

had found success as a songwriter, aided Dreiser on more than one occasion. In return Dreiser suggested that his brother's partners publish a monthly magazine filled with songs and articles concerning the music industry. Ev'ry Month was the result. Dreiser edited and wrote most of the candid articles. When he left two years later, the magazine had become a success. Dreiser's name was known by other magazine editors, and he began to write for such publications as Munsey's, Success, and Cosmopolitan. He corresponded with Arthur Henry who had visited him in 1897. Two years later he visited Arthur in Ohio and at Arthur's suggestion began to write short stories and a novel.

Sister Carrie was more than a realistic novel in the sense that Dreiser not only knew the main characters but had lived with them; indeed, he was the main character's brother. As James L. W. West III (1981) wrote,

Dreiser...drew much material from his childhood experiences and from the checkered and impoverished lives of members of his own family. Particularly important was his sister Emma's involvement with L. A. Hopkins in a scandalous affair on which Dreiser based the story of Carrie and Hurstwood...(p. 506).

However, Dreiser had to alter the story to pass it off as fiction, since Hopkins was married and a father. When his wife learned of his infidelity, he immediately stole \$3500 from his employer and fled to Montreal with Emma. Of course, the newspapers played the affair, and Hopkins ultimately returned most of the money, and then moved with Emma to New York City.

The novel, perhaps too realistic for the publisher, had been accepted by Frank Norris of Doubleday, Page and Company, but it had offended Frank Doubleday, who was about to stop the book's publication when he learned that Dreiser had already signed a contract.

Nonetheless, the company failed to advertise it, and Dreiser's labor had been monetarily wasted.

Dreiser became overly depressed, and his marriage suffered as a result. Eventually, he suffered from anxiety and for the next several years forgot writing altogether. At one point he tried to commit suicide; his brother, Paul, fortunately got him into a sanitarium where he began to recover, though slowly.

When he was released he was physically unfit to challenge any form of work that required concentration. To function properly at a newspaper or magazine, he realized he would have to regain his strength. Consequently, he worked for a railroad so he could become physically fit. Once he had the energy, he worked as an assistant editor for the New York Daily News. In 1904 he worked for Street and Smith, a paperback publishing company, where he became editor of Smith's Magazine a year later. Although he saw the magazine's circulation increase to 125,000, he obtained a higher paying position with Broadway Magazine in 1906. A year later he saw his first novel reissued by B. W. Dodge; it was both a critical and commercial success. But as J. C. Levenson (1973) noted,

...literature was not now Dreiser's life, business was. That same year he went to Butterick Publishing Company to run their three women's magazines, through which they purveyed fiction, uplift, fashion, and a desire for their sewing patterns to over a million American homemakers. At a time when two thousand dollars a year was a good middle-class salary, Dreiser began at five thousand. His personal drive, command of detail, quickness to invent and develop popular features, and close supervision of his large staff made him a big man at Butterick, as his twelfth-story office attested...(p. 235).

Dreiser was dismissed several years later, however, when his employer learned that he was having an affair with a 17-year-old girl. Free from his editing obligations, he separated from his wife, and

devoted his time to writing fiction. In 1911 he published Jennie Gerhardt in which he

...portrayed womanly devotion and endurance with an objectivity radically different from the enveloping pathos of Carrie. For the incidents of unsanctioned love and illegitimate birth he drew on more than his sisters' experience.... As he explored the relation between daughter and father with sympathy for both, he evidently groped toward an understanding of his own past. He also rendered in detail the barriers that fell between his working-class heroine and her upper-middle-class lover, and thus broke through the American assumption that social class was nonexistent or inessential. Moreover, by ignoring English literary conventions as he did so, he underscored the novelty for American fiction and American self-awareness of his demonstration that social structure could make an irrevocable difference in individual lives. What kept the social novel in its large tragic context was that the human need for acceptance transcended historical conditions; the center of gravity lay in the need to endure what nature gives in the way of death and grief...(Levenson, 1973, pp. 235-236).

The novel, The Financier, followed in 1912. Based on the street-railway magnate Charles Tyson Yerkes, Dreiser continued his dramatis personae, Frank Cawperwood, in The Titan which appeared two years later. In 1915 The "Genius" was published, but not without criticism. Dreiser, it seemed, had gone too far in his assessment of artistry and candid sexuality. For 10 years he failed to publish another novel. He did, however, produce poems, plays, short stories, and articles. He even wrote several books of travel and his memoirs.

In 1925, An American Tragedy, a novel based on an actual murder case, was published. Clyde Griffiths, the protagonist, was, in reality, Chester Gillette who had killed his pregnant girl friend, Grace Brown, in 1906. The other characters such as Griffiths' father were based on people Dreiser had seen or known.

The novel confirmed Dreiser's position in American literature and made him enough money so he could retire to the country. The remaining

years of his life were devoted to writing The Bulwark and The Stoic which were published post humously in 1946 and in 1947, respectively, and to public and political causes.

He died of a heart attack in 1945.

In the following excerpt from An American Tragedy (1948), the murder of Roberta by Clyde is undeniably realistic. Dreiser has indeed done his homework:

And Roberta, suddenly noticing the strangeness of it all--the something of eerie unreason or physical and mental indetermination so strangely and painfully contrasting with this scene, exclaiming: 'Why Clyde! Clyde! What is it? Whatever is the matter with you anyhow? You look so--so strange--so--so-- Why, I never saw you look like this before. What is it?' And suddenly rising, or rather leaning forward, and by crawling along the even keel, attempting to approach him, since he looked as though he was about to fall forward into the boat--or to one side and out into the water. And Clyde, as instantly sensing the profoundness of his own failure, his own cowardice or inadequateness for such an occasion, as instantly yielding to a tide of submerged hate, not only for himself, but Roberta--her power--or that of life to restrain him in this way. And yet fearing to act in any way--being unwilling to--being willing only to say that never, never would he marry her--that never, even should she expose him, would he leave here with her to marry her--that he was in love with Sondra and would cling only to her--and yet not being able to say that even. But angry and confused and glowering. And then, as she drew near him, seeking to take his hand in hers and the camera from him in order to put it in the boat, he flinging out at her, but not even then with any intention to do other than free himself of her--her touch--her pleading--consoling sympathy--her presence forever--God!

Yet (the camera still unconsciously held tight) pushing at her with so much vehemence as not only to strike her lips and nose and chin with it, but to throw her back sidewise toward the left wale which caused the boat to careen to the very water's edge. And then he, stirred by her sharp scream, (as much due to the lurch of the boat, as the cut on her nose and lip), rising and reaching half to assist or recapture her and half to apologize for the unintended blow--yet in so doing completely capsizing the boat--himself and Roberta being as instantly thrown into the water. And the left wale of the boat as it turned, striking Roberta on the head as she sank and then rose for the first time, her frantic, contorted face turned to Clyde, who by now had righted himself. For she was stunned, horror-struck, unintelligible with pain and fear--her

lifelong fear of water and drowning and the blow he had so accidentally and all but unconsciously administered.

'Help! Help!

'Oh, my God, I'm drowning, I'm drowning. Help! Oh, my God!

'Clyde, Clyde!'...(pp. 530-531).

Dreiser builds through interior monologue and action the suspense, preparing the reader for the climax. Through these two elements and others, including extensive description, scene-by-scene construction, and dramatic dialogue, the reader is able to visualize not only the tragic scene on the lake, but the characters, especially Clyde. Such elements are used in new journalism, particularly in the literary form, for the same reason; thus a relationship between the two forms exists. In this case, however, there is another element that seals the relationship: the fact that the incident actually occurred.

In the following chapter, several writers and journalists who were writing literary, advocacy, and muckraking new journalism in the United States between 1960 and 1980 will be discussed.

NOTES

*Other realistic novelists of this period include: Jack London who lived from 1876 to 1916. London, a seaman, writer, and journalist, contributed short stories to magazines and wrote several novels, including The Call of the Wild (1903). He also wrote The People of the Abyss (1902), a book filled with his experiences in the slum districts of London. While The People of the Abyss could be considered new journalism, since the author was involved in what he reported, his novels were dramatically realistic, since the stories were based on fact; Sinclair Lewis who lived from 1885 to 1951. Lewis castigated life in the towns and cities of America. He wrote about the changes in American society, including the breakdown of American morality. He examined industrialization, business monopolization, immigration, among other problems that confronted Americans. He explored American hypocrisy in Main Street (1920), a novel that was an indictment against the middle class and village life. He examined sociologically the middle-class businessman who worked in a medium-sized city in Babbitt (1922). He examined other professions in such novels as Arrowsmith (1925), Elmer Gantry (1927), and Dodsworth (1929); John P. Marquand who lived from 1893 to 1960. Marquand received recognition with his impressionistic novel, The Late George Apley (1937). Primarily a novelist of manners, he satirized "Proper Bostonians." His other realistic novels included Wickford Point (1939), H. M. Pulham, Esquire (1941), Point of No Return (1949), Sincerely, Willis Wade (1955), and Women and Thomas Harrow (1958). Marquand used the flashback to reveal his characters' lives; James Gould Cozzens who lived from 1903 to 1978. Cozzens wrote short stories and novels which were based on fact. In 1931, for example, he wrote S. S. San Pedro which was based on the sinking of a ship. In 1940 he wrote Ask Me Tomorrow which depicted his growth as a person. Other realistic novels, including The Just and the Unjust (1942), Guard of Honor (1948), By Love Possessed (1957), and Morning Noon and Night (1968) followed; and John O'Hara who lived from 1905 to 1970. O'Hara, a former journalist, wrote realistic short stories and novels. His first novel, Appointment in Samara (1934), which was set in Gibbsville, Pennsylvania, or Pottsville in reality (O'Hara's home town), was immediately successful. Other short stories and novels were filled with characters who lived in Gibbsville. Since he knew the area well, his characters seemed authentic; indeed, certain residents of Pottsville believed they knew some of the characters. In 1935 Butterfield 8 appeared; Hope of Heaven appeared three years later. His short stories were collected in several volumes, including The Doctor's Son (1935) and Files on Parade (1939). Other novels followed: The Farmer's Hotel (1951), Ten North Frederick (1955), From the Terrace (1958), Ourselves to Know (1960), The Big Laugh (1962), Elizabeth Appleton (1963), The Lockwood Concern (1965), and The Instrument (1967). It should be mentioned that there were other writers who were writing

realistic novels during this period such as Robert Penn Warren who wrote Night Rider (1939), All the King's Men (1946), and World Enough and Time (1950), among others. However, Warren and other writers did not restrict themselves to the realistic novel or the short story, nor did they advance the form or perfect one of its varied aspects.

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CHAPTER XIII

NEW JOURNALISTS OF THE TWENTIETH CENTURY

1961-1980

During the 1960s and 1970s, virtually dozens of journalists and writers for newspapers and magazines used one or more of the following forms of new journalism--literary,* advocacy,** and muckraking***--because they were tired of using the inverted pyramid or traditional form of expression, or they were encouraged to use other forms by their editors****--editors who realized that readers were getting their news from television, not newspapers or magazines, or they realized that other forms of expression had to be used to cover properly the dramatic changes in American society. As this chapter will show, the journalists and writers who popularized these forms became popular as a result. However, before such new journalists as Gerold Frank, Truman Capote, John Sack, Michael Herr, Norman Mailer, Hunter S. Thompson, Jimmy Breslin, Tom Wolfe, John Howard Griffin, Gay Talese, Rex Reed, George Plimpton, Nicholas von Hoffman, Michael Harrington, Vivian Gornick, Joseph C. Goulden, Philip Stern, Thomas Powers, and Bob Woodward and Carl Bernstein are discussed in depth, the political and social climates in which they wrote must be discussed at length to understand the political and social turmoil that confronted them and other journalists and writers.

The Political and Social Climates

John F. Kennedy, through televised debates with his opponent, Richard M. Nixon, captivated audiences with his youth, intellect, and charm. Nixon, though he campaigned well, lost the election in 1960, and certain critics believed that the debates caused his defeat. Television, which could air in black and white only, and which had entertained millions of Americans during Nixon's terms as Vice President, had revealed a tired, haggard man.

John F. Kennedy, the first Roman Catholic to become President, proposed what he called the New Frontier, which was similar to what Franklin Roosevelt and Harry Truman had proposed. Kennedy called for immediate action by the Congress to initiate legislation for a stronger national defense, additional foreign aid, economic growth, health care for the elderly, greater conservation, aid to education, greater housing as well as community development, and further aid to highway construction. Though he was hesitant to combat Congressmen over most of his domestic policies, some legislation which increased the minimum wage, improved cities' transit systems and middle-income housing, retrained the unemployed, encouraged industries to build plants in depressed areas, stimulated international trade, increased consumer purchasing power, and enforced civil rights was approved.

His foreign policies had to take into consideration the aggressive tactics of the Soviet Premier Nikita Khrushchev. As if the problems at home were not enough--indeed, the South was exploding with whites battling blacks--Khrushchev was expounding that communism would win through Soviet-sponsored wars in Southeast Asia, Africa, and Latin America. Kennedy's policies encouraged developing Third World countries

1961 meeting in Vienna, did not back down during the Cuban missile crisis. Khrushchev's attempts to build missile bases in Cuba forced the President to take a stand. Kennedy's decision to blockade incoming Soviet ships to Cuba and to offer an "either/or" ultimatum to Khrushchev forced Khrushchev to dismantle the bases.

In 1963, after the leaders of nuclear-armed countries realized that nuclear war should never occur, a nuclear test-ban treaty was signed in Moscow. Representatives from the United States, Great Britain, and the Soviet Union agreed to stop further testing of nuclear weapons in outer space, in the atmosphere, and under water. Only underground tests could be conducted. Though France and China failed to sign, within weeks other nations agreed.

Perhaps Kennedy's greatest contribution to the United States was his views on space exploration. When the Soviet Union put a man in space in 1961, the United States, Kennedy realized, had to meet another challenge. Consequently, his positive efforts encouraged Congressmen to meet that challenge. Later in the same year the United States succeeded in sending a man into space.

Unfortunately, the man who had faced numerous challenges and was willing to face further crises was assassinated in Dallas, Texas, in November 1963. His Vice President, Lyndon Johnson, was sworn in as President two hours later.

Unlike Kennedy, President Johnson did not have the charisma to be considered a good President. However, when it came to power he achieved more in Congress than his predecessor, primarily because he had been Senate minority and then majority leader. And, if it had not been for his careless escalation of the Vietnam War, he would have been

considered a great President due to his domestic policies. Without question, his Great Society program did more for the lower- and middle-class American than any domestic program since Franklin Roosevelt, whom he admired.

As President, he was concerned with black issues. Southern states had failed miserably in supporting civil rights. Consequently, he immediately encouraged Congressmen to pass the Civil Rights Act which had been presented to them before Kennedy's death.

Furthermore, he encouraged the passage of the tax-reduction bill which Kennedy had proposed. Both pieces of legislation were enacted. In 1964 the Economic Opportunity Act was signed into law to fight poverty through Job Corps, Neighborhood Youth Corps, Volunteers in Service to America (VISTA), Head Start, Upward Bound, and Community Action.

President Johnson was undeniably for the poor, the blacks, and any other oppressed minority, including the aged. Therefore, it was no surprise when he and Hubert Humphrey won the 1964 election. Johnson's opponent, Senator Barry Goldwater, a conservative Republican, failed to convince voters that he was the right man for the job.

Johnson carried through with his Great Society package as promised. His bills for education, medical protection for the aged and the poor, and low-income housing, among others, were enacted. In addition, the Model Cities Act, which provided aid to cities to rebuild blighted areas, was passed. He enacted the "affirmative action" policy which required any business, agency, or institution receiving federal aid to hire minorities, including women.

In addition to developing two federal departments, Housing and Urban

Development and Transportation, Congress also passed the National Foundation on the Arts and Humanities Act. Further legislation included another Civil Rights bill which attempted to eliminate discrimination in the rental or sale of apartments, condominiums, and houses because of religion, national origin, or race.

Johnson's foreign policy contradicted Kennedy's in the sense that it welcomed military dictatorships in Latin America and escalated the war in Southeast Asia. In 1964 the United States contributed additional aid as well as military advisers to South Vietnam. When North Vietnamese PT boats reportedly fired upon an American destroyer in the Gulf of Tonkin, Johnson immediately ordered retaliatory air strikes against North Vietnamese torpedo-boat bases. This, together with Congressional approval to assist the South Vietnamese to prevent Viet Cong aggression, encouraged Johnson not only to bomb North Vietnam but to send almost 200,000 American soldiers before 1966. As Johnson's determination to end what he believed was Chinese expansion hardened, over 500,000 American soldiers were fighting what inevitably became a seemingly endless war by 1968. What had been a Great Society was one of confusion; disillusion set in, especially among the young. Protests, particularly on college campuses, appeared across the country. The citizenry became divided over issues while funding of the war increased causing spiraling inflation. Finally, when Johnson realized that the majority of Americans, including elected as well as appointed officials, opposed his Vietnam policy, he announced in 1968 that he would not seek re-election.

Unfortunately, the war raged on not only in Vietnam but in the United States. Eugene McCarthy and Robert Kennedy sought the

Presidential nomination within the Democratic party. However, Kennedy was murdered in California. Hubert Humphrey, perhaps the wrong politician for the Democrats to nominate since his views were not so dissimilar to Johnson's received the nod. The Republicans nominated Richard M. Nixon who had conducted an impressive campaign. Governor George Wallace of Alabama was a third Presidential candidate, running on the American Independent party ticket. Though the votes cast for the Democratic and Republican candidates were closely divided--indeed, Nixon received only 500,000 more popular votes than his opponent, he received more than 100 electoral votes more than Humphrey.

Richard Nixon's main goal was to achieve peace with honor in Vietnam. First he set into motion a policy called Vietnamization which withdrew American troops as soon as they were replaced with South Vietnamese forces. The policy, although it reduced the number of Americans fighting from more than 500,000 in 1968 to some 60,000 by the last quarter of 1972, was criticized by certain members of Congress as well as certain groups within the United States for allowing more American soldiers to be killed. Second, he ordered the bombing of Cambodia, which Hanoi had been using to send supplies as well as men to the borders of South Vietnam. This action only stirred emotions of certain groups at home, causing demonstrations on college campuses and the subsequent deaths by National Guardsmen and police officers of six demonstrators. More than 20 young people were wounded. Congressmen were beseeched with calls from their constituents to act responsibly. The Gulf of Tonkin resolution was repealed. When the Pentagon Papers appeared in the New York Times in 1971 readers realized that their government had lied to them about the war. When such atrocities as the

My Lai incident were revealed by the press, Americans questioned their military's role in Vietnam.

Nixon, unperturbed, increased and widened the bombing. The efforts failed, however. Peace negotiations, which had been discussed for months, failed due to disagreements over Thieu's role in South Vietnam. Nixon had bombs dropped on Hanoi and Haiphong which eventually persuaded not only Hanoi but Thieu to reach a cease-fire settlement. The agreement, called the Paris Accords, was immediately broken when Thieu failed to allow the Viet Cong to participate in South Vietnam policies. Consequently, Hanoi bombed South Vietnam from 1973 to 1975, until Thieu and Lon Nol conceded South Vietnam and Cambodia respectively, to North Vietnam.

To say that President Richard Nixon and Secretary of State Henry Kissinger had reached a peace with honor would be a lie. To have been involved in a civil war in a country where political policies and philosophy of life differed greatly from the United States should have provided hints to two Presidents that the results would be negative.

Though the war continued into Nixon's second term, he had been re-elected on the promise that as President he would bring the soldiers home, which he did. However, American lives could have been saved. As John M. Blum et al (1981) observed,

As the 1972 election approached, the Nixon Administration, determined to neutralize the war as a campaign issue, made a change of decisive significance in the American negotiating position. In April it finally abandoned its long-time insistence that the withdrawal of American troops from South Vietnam be accompanied by the simultaneous withdrawal of North Vietnamese troops. Had this concession been made in 1969, American disengagement might have taken place then, and more than 15,000 Americans (and many more Vietnamese) killed from 1969 to 1972, would have lived (pp. 845-846).

Nixon reversed American policy toward Red China when he accepted an

industrial production decreased and, subsequently, unemployment increased. Nixon instituted wage and price controls and devalued the dollar. The trade deficit improved, but inflation continued, though at a slower rate of increase.

In 1972 he campaigned against George McGovern and George Wallace, who was wounded in an assassination attempt. Wallace, disabled, could not proceed with his campaign, and McGovern, whose Vice Presidential candidate, Senator Thomas Eagleton, resigned from the ticket due to the media's coverage of his psychiatric treatment, could not muster enough support. Nixon easily defeated him.

Unfortunately, when five men attempted to break into the Democratic National Committee headquarters at the Watergate office-apartment building in Washington, a chain of events, which included links between the burglars and certain members of the White House staff, ultimately led to Nixon's resignation in 1974.

The burglars had been hired by the Committee for the Re-election of the President. Though they were apprehended during the act, which occurred in 1972 before the Presidential election, the event had no effect on Nixon's integrity or re-election. Only when reporters Bob Woodward and Carl Bernstein who exposed the story, and Judge John J. Sirica who demanded an investigation did the Senate respond by establishing a select committee, chaired by Senator Sam Ervin. The committee's purpose was to learn of any corruption that had occurred in the previous election.

What the members of the committee learned was probably worse than what they had expected—from the "plumbers," who had been organized by certain members of the White House staff for illegal activities, to

Nixon's illegal actions relating to his incredibly low income taxes, and to the White House plan to cover up the Watergate break-in. Other incidents which degraded his administration included the indictments by a federal grand jury of former Attorney General John Mitchell, White House staff members John Ehrlichman, Charles Colson, H. R. Haldeman, and several others; Vice President Spiro Agnew's resignation after he confessed to income tax evasion, among other questionable acts.

When Nixon released tapes that had recorded various conversations between him and others in the White House, the House Judiciary Committee, which had been holding hearings on impeachment, charged him on three articles. Nixon realized that his second term had come to an abrupt end. On August 9, 1974, he resigned. Vice President Gerald Ford, who had not been elected to either office, became his successor.

Gerald Ford, though he was respected by Republicans and Democrats alike, shocked the country when he pardoned Nixon of every crime committed while serving as President. Perhaps this act, more than any other, caused him to lose in 1976. However, the country's economy was poor. Rampant inflation plagued the nation. Although Ford introduced an anti-inflation program called "Whip Inflation Now" (WIN), his proposals basically failed. Indeed, in 1974-1975 the nation faced its worst recession since the 1930s. The trade deficit increased, production decreased, while unemployment increased to more than 8 percent in 1975. Although, before he left office the rate of inflation had decreased. However, it must be mentioned that Ford was not necessarily responsible. For example, he vetoed bills which would have increased employment and extended welfare programs, among others. On the other hand, he signed into law lower taxes for consumers as well as

lower interest rates.

OPEC, due to its quadrupling of oil prices, forced the Ford administration to make decisions on issues Presidents and administrations of the past had never faced. Controversy over off-shore oil exploration, the Alaskan pipeline, and strip mining for coal aroused not only the public but Congressmen. Environmental protection became a major issue. The Ford administration, since it favored deregulation of prices on energy sources because higher prices would undoubtedly lower consumption, challenged certain Democrats who believed that deregulation would only increase corporate profits at the consumer's expense. Perhaps as a compromise, the Energy Policy and Conservation Act, which concerned energy conservation as well as alternative energy sources, passed in 1975.

Ford's foreign policy was similar to Nixon's. Henry Kissinger was retained as Secretary of State and continued the Strategic Arms Limitation Talks (SALT) which produced few agreements. A five-year trade agreement concerning grain was signed by the major powers in 1975, and Kissinger was responsible for a \$10 billion arms sale to Iran in 1976.

In 1975 Hanoi ordered a major offensive against South Vietnam and Cambodia. As a result, Ford attempted to persuade Congress to provide almost \$1 billion in aid to both countries; Congress refused. The American public had had enough of Vietnam. The Viet Cong captured Saigon, and the war was over.

A year later Ford lost the Presidential election to Jimmy Carter of Georgia. Carter, a former governor, attempted to restore integrity to the Presidency. Human rights underlined his domestic and foreign

policies, and he even established a Bureau of Human Rights in the State Department.

A day after his inauguration he pardoned draft evaders who had escaped the horror of Vietnam. Though certain groups severely criticized him for this action, the pardon was the first step taken in healing the nation from the scars inflicted by the war. His too conservative domestic policies, however, merely opened the wounds of the economy. The inflation rate, which had decreased to less than 5 percent when he entered office, quadrupled before he left office four years later. Interest rates soared due to his unwillingness to implement controls on wages, prices, and on interest rates. Unemployment increased due to decreased production. The value of the dollar declined, while trade deficits dramatically increased.

His energy proposals, although reasonable to an engineer, proved less effective. Though he proposed a Department of Energy and asked for conservative measures to be implemented, including an excise tax on automobiles with poor gas mileage, increased taxes on domestic oil, a tax on gasoline, tax incentives to encourage businesses to use another form of energy, and tax incentives to encourage homeowners to use insulation, only three of the proposals proved successful: insulation of homes, smaller automobiles, and the Department of Energy.

Perhaps his foremost achievement regarding foreign policy was his initiative in pursuing peace in the Middle East. Though Anwar el-Sadat of Egypt and Menachem Begin of Israel had discussed peace, disagreements ended the talks in 1978. Carter asked both leaders to come to Camp David, and, after several days of discussions, an agreement was reached.

Unfortunately, Carter's admiration for the Shah of Iran was another

story. Either he had forgotten his interest in human rights or he had been wrongfully informed as to the Shah's means of leadership, for the Shah was undeniably a dictator not so dissimilar from Adolph Hitler. When he fled his country in 1979, Carter, though warned, allowed him to enter the United States later the same year. As a result, the American embassy in Teheran was seized and some 50 Americans became hostages. They were not released until Ronald Reagan was elected President in 1980.

Carter's other foreign policies were shaky, and several received considerable criticism from certain leaders around the world and certain congressional leaders at home. For example, he received severe criticism from Communist and Third World leaders for meddling in their affairs. Detente between the United States and the Soviet Union continued, but not without its critics. When the United States and the People's Republic of China established relations in 1979, the Soviet Union criticized the President for developing anti-Soviet ties with China.

Such problems, particularly the 1979 invasion of Afghanistan by the Soviet Union, which Carter denounced, plagued his administration. In 1980, when Senator Edward Kennedy attempted to receive the Democratic nomination, Carter, the incumbent, proved he was the favorite among the Democrats. Unfortunately, the majority of the voters in America were ready for another President. Ronald Reagan, an actor and former governor of California, easily defeated his opponent and assured the nation that restoration would occur under his administration.

From 1960 to 1970 the social climate of the United States drastically changed. While John F. Kennedy spoke of the New Frontier,

Lyndon Johnson of the Great Society, and Richard Nixon of Vietnamization, the nation was besieged with cries for equality from blacks and whites. The decade witnessed three assassinations, demonstrations, peace marches, civil rights marches, sit-ins, bombings, burnings, shootings, and riots.

Certain blacks living in the North and South grew disillusioned with so-called civil rights legislation and justifiably so, for their apartments, houses, jobs, and schools were inferior. Of course, what certain legislators attempted to do in the South, such as closing the doors of public institutions to blacks, merely incited vengeance. Although Martin Luther King, Jr., tried peacefully to obtain equal rights for blacks, his northern counterparts questioned his tactics. Before Malcom X, a former Black Muslim who had separated from the movement in 1964, was murdered in 1965, he had attempted to unite blacks and whites. After his murder, riots occurred in Watts, a section of Los Angeles; more than 30 persons were killed. In 1966 Stokely Carmichael of the Student Nonviolent Coordinating Committee (SNCC) and Floyd McKissick of the Congress of Racial Equality (CORE), two militant organizations that opposed the views of Martin Luther King's Southern Christian Leadership Conference, proclaimed "black power," which radicalized young blacks to counter their oppressors with strong-arm tactics. Riots appeared in Chicago; a year later, 1967, similar demonstrations occurred in Detroit, Newark, Atlanta, among other cities. Property damage was estimated in the millions.

The Black Panther party, which was organized in 1966 as a militant group, was chaired by Bobby Seale. Huey P. Newton and Eldridge Cleaver, who wrote in 1967 a disturbing but revealing autobiography entitled Soul

on Ice, served as the Minister of Defense and as the Minister of Information, respectively. The party's purpose was to unite blacks against whites.

Before 1970, other cities experienced black power as riots killed or injured people and devastated property. However, black power was not negative in every respect. Indeed, as John M. Blum et al. (1981) wrote,

Black became beautiful; blacks threw away hair-straighteners and rejoiced in the Afro; soul music and soul food became badges not of shame but of identity...(p. 834).

In the latter years of the 1960s, blacks confronted administrators of colleges and universities. As Allen Weinstein and Frank Otto Gatell (1981) wrote,

They called for more black admissions, black faculty, and black studies programs. At many schools, the administration moved quickly to satisfy the blacks. At others, black students took over buildings and conducted teach-ins to apply pressure on the administration. The long-range effects are hard to assess. Colleges and universities did admit more black students and hire more black faculty, but the gap in education quality is not so easily closed (p. 902).

The kinds of activities on college and university campuses during the 1960s mirrored or influenced what occurred off campus. Unlike the apathetic youth of the 1950s, the students of the 1960s reveled in President Kennedy's New Frontier. Idealism perhaps had been impressed on the young by the new President; subsequently, students joined the Peace Corps, VISTA, or engaged in civil rights activities; they demanded their inherent right to free speech, individual or group freedom, and, of course, equality.

When President Kennedy was assassinated, idealism faded; when the war in Vietnam escalated, realism emerged, and students realized that they had to make themselves heard. According to Weinstein and Gatell (1981),

The first student movement to receive intensive national attention was the 1964 Free Speech Movement (FSM) at the University of California, Berkeley. Students and administrators disagreed over the use of a campus sidewalk for distributing student activist literature. When the university ordered the students' tables evacuated, they refused to leave. The confrontation escalated into an attack on the bureaucratic nature of the university itself. A student strike proved 50 percent effective. The next day, the faculty met and voted to remove all restrictions on speech. The FSM had won. Students learned that they had some power to change university policy (p. 902).

The Vietnam War, however, caused more demonstrations than perhaps free speech. Since companies, such as Dow Chemical, the manufacturer of napalm, funded research on university campuses, protesters opposed the financial link between institutions of higher education and producers of weapons. In addition, the Students for a Democratic Society (SDS), a New Left group, opposed the presence of the Reserve Officers Training Corps on campuses. The ROTC enabled students to earn a salary and serve in one of the armed forces before they graduated from college. The SDS, through underground or alternative newspapers, encouraged mass demonstrations as well as the burning of draft cards. Some protests, particularly at Wisconsin, Harvard, and Columbia, ended in violence between the "long-haired radicals" and the police. Several students were killed and many were injured, but their efforts were witnessed by millions of television viewers and members of Congress.

Leaders of the New Left who opposed the "Establishment" were harassed by the police, the FBI, or the CIA, or they were tried for violating laws. In 1968, for example, Dr. Benjamin Spock, among others, was on trial for encouraging draft evaders to violate the Selective Service Act. A year later several leaders of the New Left were on trial for inciting a riot at the 1968 Democratic convention. Though many students marched on the Pentagon and held rallies in Washington, D.C.,

other students escaped reality through drugs, particularly marijuana and lysergic acid diethylamide (LSD), rock music, free sex, long hair, beads, and communes. Certain districts of cities, such as the Haight-Ashbury district of San Francisco, became havens for thousands of young people searching for their identities. Musicians, especially the Beatles and the Rolling Stones, introduced new forms of rock. Many of the songs recorded mirrored or promoted sexual promiscuity, drugs, or a new life style. Scores of films, including cycle, sex, and violence, were made for the youth market. Plays and musicals, such as "Hair," "Jesus Christ Superstar," and "Oh! Calcutta," became immensely popular. Certain novelists, philosophers, poets, and sociologists influenced or recorded the decade, including Tom Wolfe, Norman Mailer, Allen Ginsberg, Dr. Timothy Leary, Paul Goodman, Alan Watts, Terry Southern, among others.

Other movements besides the peace movement appeared, including Women's Liberation, which denounced male chauvinism and advocated equal rights, and the Gay Liberation League, which denounced societal oppression toward homosexuals and advocated equal rights. Both movements continued into the 1970s and 1980s.

Unlike the 1960s, the 1970s witnessed countless changes as a result of various groups, whether ethnic or not, making demands on legislators. Women, for example, had a contraceptive, the pill, and legalized abortion which enabled them to pursue their careers without having to worry about having children. No-fault divorce laws enabled marriages to dissolve with few problems. The Gray Panthers, a group formed by the elderly, demanded certain rights regarding retirement benefits. Although Congress enacted legislation which satisfied certain demands,

other problems occurred as immigrants increased the nation's population by over 400,000; people moved from one area of the country to another due to employment; crime, particularly in cities, dramatically increased; municipalities suffered financially; unemployment increased; women demanded certain rights through the National Organization for Women (NOW); blacks demanded equal rights; Hispanics demanded equal rights; Indians demanded certain rights; certain individuals attempted to assassinate certain political figures; certain revolutionary groups murdered, kidnaped, burglarized, or bombed certain citizens, apartments, houses, or banks; and pornography increased in popularity.

Society had for better or worse changed by 1980, since new issues had indeed forced legislators to enact new or revised laws. Though crime figures were the highest of any democratic society, innovations in the scientific community, including electronics and medicine, provided the nation with hope for tomorrow.

Gerold Frank: A Literary New Journalist

Bestselling author Gerold Frank was born in Cleveland in 1907 and received a bachelor's degree from Ohio State University and a master's degree from Western Reserve University. He began what was to become a long, rewarding career in journalism in 1933 when he accepted a reporting position with the Cleveland News. Four years later he moved to New York City where he worked as a reporter for the New York Journal American. During World War II, he served as a correspondent in the Middle East. The experience enabled him to become a correspondent with the Overseas News Agency in Europe and later at the United Nations. Although he undoubtedly respected his position, he resigned after a few

years.

In 1952 he became a senior editor with Coronet Magazine, a general interest periodical. During his six years with the publication, he wrote the bestselling I'll Cry Tomorrow (1954) with Lillian Roth and Mike Connally, Too Much Too Soon (1957) with Diana Barrymore, and Beloved Infidel (1958) with Sheilah Graham. Another biography, My Story, which was written in cooperation with Zsa Zsa Gabor, appeared in 1960.

Frank turned his attention to international terrorism and political assassination in The Deed (1963). His major work, however, appeared three years later. An in-depth documentary of what happened to Boston during the horror-filled months of the early 1960s, The Boston Strangler contained the power of the new journalism. Although it was not published until 1966, Frank conducted his exhaustive investigation for more than two years. However, his purpose was not to devote a book to the stranglings; his purpose was to depict a city gripped with fear (Frank, 1966, pp. ix-x).

The following excerpt exemplifies his journalistic style which is characterized by short, precise sentences and simple language:

Mellon was a tall, blond man of thirty-four. Thoughtful, resourceful (for the last half dozen years he had eked out his limited policeman's salary by working after hours as a housing contractor), he was a man unafraid of facts. Holy Christ, he thought, how can you call this a suicide? Obviously the woman had been hit over the head in the tiny bathroom, placed upon the runner, dragged into the hall, probably raped, then strangled.

He walked back into the living room. 'Did you look at the body?' he asked the policeman. Juris, sitting immobile on the sofa, seemed almost invisible, half-melted into the background.

The policeman nodded.

'You call that a suicide?' demanded Mellon, angry despite himself. He could not forgive Juris for not covering the body with a sheet.

'I'll bet you five dollars it's suicide,' said the other, still working on his report.

'I'll be stealing your money, but you've got a bet,' said Mellon. 'I say it's definately murder.'

He sat down next to Juris and had him repeat what he had told the policeman. 'I'll have to take you to Homicide and take a statement from you,' Mellon told him. 'We'll want your fingerprints, too, for purposes of elimination.' By this time Detective Lieutenant John Donovan, Chief of Boston's Homicide Division, had arrived with other men and it was Mellon's duty to join in a door-to-door questioning of tenants. But before he left the apartment, he could not help asking, 'Juris, how come you can walk into a situation like this, see your mother in that position, and not cover her body?'

Juris thought for a long moment. 'I saw she was dead,' he said dully (Frank, 1966, pp. 8-9).

The example depicts the techniques used by the new journalist, including dialogue, description, the third-person point of view, and interior monologue. Unlike a news story, the example reveals the characters' actions and reactions. More importantly, it reveals their thoughts and emotions--characteristics found only in short stories, novels, and new journalism.

The Boston Strangler (1966), since it is an in-depth study of several murders, the police investigation, and the eventual apprehension of the suspect, is undoubtedly of great importance to criminologists, sociologists, psychologists, and historians. For the lay reader, it discloses how a city reacted to a series of murders--from fear to courage.

Frank contributed numerous articles to such publications as the New Republic, the Nation, McCall's, the New Yorker, Look, Harper's, Saturday Evening Post, and Life, among others.

Truman Capote: A Literary New Journalist

Truman Capote was born to Julian and Nina Persons of New Orleans in 1924. When he was four his parents divorced, and he was reared by relatives until he was 11. When his mother married Joseph Garcia Capote, a businessman from the East, Truman attended schools in New York City. Although he attended the Trinity School and St. John's Academy, he did not excel at either. His interest in writing did not become evident to any teacher until he attended Greenwich High School in Connecticut. There, his interest grew, and when he completed his education at 17 he returned to New Orleans to write a novel and short stories.

In 1945 Story magazine accepted one of his short stories. Capote, whose insecurity had been a burden throughout childhood and adolescence, gained confidence. He returned to New York City and became an errand boy for the New Yorker. Later that year Mademoiselle purchased a short story titled "Miriam," which won an O. Henry Memorial Award in 1946. Capote signed a book contract with Random House, left the New Yorker, and moved to Alabama to write Other Voices, Other Rooms, a novel which was published three years later. Immediately, Capote was recognized by critics as a major writer. Consequently, his writing flourished. Short stories appeared in such periodicals as the New Yorker, Harper's, and the Atlantic, to name a few. In 1949 a collection of his stories, one of which had received a second O. Henry Memorial Award, appeared under the title A Tree of Night.

Capote, in addition to writing fiction, experimented with colorful essays on various cities—cities in which he had lived. His talent as

an insightful observer was candidly revealed when the essays were eventually collected and published as Local Color in 1950.

His second novel, The Grass Harp, which appeared in 1951, was rewritten as a play in 1952. However, Capote's talents as a dramatist were severely questioned by several critics. Nonetheless, he persevered and wrote a second play titled House of Flowers which appeared on Broadway during the 1954-1955 season. He then turned to writing for the screen. "Beat the Devil" of 1954, which starred Humphrey Bogart, was unsuccessful. Even John Huston could not save it from the critics.

According to Capote, these years were his experimental cycle. As he wrote in Music for Chameleons (1980),

...I experimented with almost every aspect of writing, attempting to conquer a variety of techniques, to achieve a technical virtuosity as strong and flexible as a fisherman's net. Of course, I failed in several of the areas I invaded, but it is true that one learns more from a failure than one does from a success. I know I did, and later I was able to apply what I had learned to great advantage...(p. xiii).

Capote experimented further. He combined the devices of fiction with actual events when he wrote The Muses Are Heard (1956). As he wrote, this exercise ignited the spark for what was to become In Cold Blood:

...from the point of view of my creative destiny, the most interesting writing I did...first appeared in the New Yorker as a series of articles and subsequently as a book entitled The Muses Are Heard. It concerned the first cultural exchange between the U.S.S.R. and the U.S.A.: a tour, undertaken in 1955, of Russia by a company of black Americans in Porgy and Bess....

The Muses Are Heard...was an important event for me: while writing it, I realized I just might have found a solution to what had always been my greatest creative quandary.

For several years I had been increasingly drawn toward journalism as an art form in itself. I had two reasons. First, it didn't seem to me that anything truly innovative had occurred in prose writing, or in writing generally, since the 1920s; second, journalism as art was almost virgin terrain,

for the simple reason that very few literary artists ever wrote narrative journalism, and when they did, it took the form of travel essays or autobiography. The Muses Are Heard had set me to thinking on different lines altogether: I wanted to produce a journalistic novel, something on a large scale that would have the credibility of fact, the immediacy of film, the depth and freedom of prose, and the precision of poetry (1980, pp. xiii-xiv).

While perfecting his technique in aural memory, a technique he had used to some degree for Muses, Capote continued to contribute short stories to magazines. In 1958 Breakfast at Tiffany's, a collection of several stories and a novella, appeared to mixed reviews. A year later he was in Kansas speaking to people who had known Herbert Clutter, his wife, son, and daughter. When Richard Hickock and Perry Smith were arrested for the murders of the Clutters, he conversed with them. Instead of taking notes during the many conversations, however, he used the aural memory technique and recorded the conversations later. For six years he devoted his time to the nonfiction novel that was destined to catapult its author into literary history. In 1965 the first installment appeared in the New Yorker. At first, Capote was hailed as a writer of distinction, as a writer who had devised a new literary technique to tell graphically and truthfully a story as old as man. However, as Everette E. Dennis and William L. Rivers (1974) mentioned,

...by the time the book version appeared, Capote's work had become the center of controversy. Some writers disputed that it was a new art form. Others questioned the accuracy of the scenes Capote had constructed. One critic suggested that earlier publication might have aided the case of the two convicted murderers, who had been executed by the time the articles appeared...(p. 35).

Not all of the criticism was negative, however. Indeed, the book, which was published in 1966, was praised for its objectivity, its dialogue, its interior monologue, its insight into the criminal element. The book was a phenomenal bestseller; several million copies were sold

in the United States alone.

The success of the book encouraged several production companies to adapt a few of the author's short stories for television as well as the book itself for theater. Capote, on the other hand, revised his House of Flowers. Unfortunately, the 1968 Broadway production was severely criticized. Capote returned to short stories, essays, and reportage.

In the mid-1970s several chapters of a novel entitled Answered Prayers were published in Esquire, and in 1980 a collection of short stories and a nonfiction novella appeared under the title Music for Chameleons.

The following excerpt from In Cold Blood (1966) depicts in the murderers' own words a few of the disturbingly frightful events that occurred within the Clutter home:

Dewey envisions them: the captive family, meek and frightened but without any premonition of their destiny. Herb couldn't have suspected, or he would have fought. He was a gentle man but strong and no coward. Herb, his friend Alvin Dewey felt certain, would have fought to the death defending Bonnie's life and the lives of his children.

Dick stood guard outside the bathroom door while I reconnoitered. I frisked the girl's room, and I found a little purse--like a doll's purse. Inside it was a silver dollar. I dropped it somehow, and it rolled across the floor. Rolled under a chair. I had to get down on my knees. And just then it was like I was outside myself. Watching myself in some nutty movie. It made me sick. I was just disgusted. Dick, and all his talk about a rich man's safe, and here I am crawling on my belly to steal a child's silver dollar. One dollar. And I'm crawling on my belly to get it.

Perry squeezes his knees, asks the detectives for aspirin, thanks Dunty for giving him one, chews it, and resumes talking. But that's what you do. You get what you can. I frisked the boy's room, too. Not a dime. But there was a little portable radio, and I decided to take it. Then I remembered the binoculars I'd seen in Mr. Clutter's office. I went downstairs to get them. I carried the binoculars and the radio out to the car. It was cold, and the wind and the cold felt good. The moon was so bright you could see for miles. And I thought, Why don't I walk off? Walk to the highway,

hitch a ride. I sure Jesus didn't want to go back in that house. And yet--How can I explain this? It was like I wasn't part of it. More as though I was reading a story. And I had to know what was going to happen. The end. So I went back upstairs. And now, let's see--uh--huh, that's when we tied them up. Mr. Clutter first. We called him out of the bathroom, and I tied his hands together. Then I marched him all the way down to the basement--

Dewey says, 'Alone and unarmed?'

'I had the knife.'

Dewey says, 'But Hickock stayed guard upstairs?'

'To keep them quiet. Anyway, I didn't need help. I've worked with rope all my life.'

Dewey says, 'Were you using the flashlight or did you turn on the basement lights?'

'The lights. The basement was divided into two sections. One part seemed to be a playroom. Took him to the other section, the furnace room. I saw a big cardboard box leaning against the wall. A mattress box. Well, I didn't feel I ought to ask him to stretch out on the cold floor, so I dragged the mattress box over, flattened it, and told him to lie down' (pp. 240-241).

Capote, through the use of dialogue, allows the characters to explain their actions to others. By using this technique, the reader learns of the events from one of the accused, and subsequently the reasons for those events. Though Perry confessed essentially to murder, the reader learns that he was nonetheless concerned about each victim. For example, instead of forcing Mr. Clutter to lie down on the cold basement floor, he provides a mattress box. Irony, though seldom found in traditional story forms, is used effectively in this case and provides another aspect to Perry's behavior.

Capote's study, though similar to The Boston Strangler in some respect, is more in depth, especially in reference to the murderers' psyche; indeed, Capote's revelations about the characters' strange behavior is unquestionably informative and of interest not only to the

lay reader but to criminologists, sociologists, psychologists, historians, and legislators.

John Sack: A Literary New Journalist

A former United Press correspondent and CBS Television documentary writer and producer, John Sack, a native of New York City who was graduated from Harvard University in 1951, served in the Army for two years after receiving his degree.

Upon his release from service he worked for the United Press until 1955, the year his book, From Here to Shimbashi, was published. Sack, who had served in Korea, uproariously recounted the numerous misadventures he had experienced while serving his country—from the day he entered boot camp to the day he returned to civilian life. For the next several years he traveled throughout Europe and contributed articles to such periodicals as Playboy, Town and Country, Harper's, Holiday, and the Atlantic, among others. These articles were eventually collected under the title Report From Practically Nowhere, which was published in 1959. From the early- to mid-1960s he worked for the Columbia Broadcasting System, where he wrote and produced documentaries. In 1966 he moved to Esquire and, for the first year, served as the magazine's correspondent in Vietnam. His accounts of M Company, accounts that were undeniably perceptive, were first published in Esquire, then in M which appeared in 1967. Sack, according to Tom Wolfe (1973),

...interviewed the soldiers of M Company about what had been going through their minds during certain adventures, then made these thoughts and feelings part of the action itself as he described it. Sometimes this took the form of brief interior monologues...(p. 292).

Sack, unlike the uproarious personal misadventures he had experienced and then reported, now wrote of other soldiers' adventures. He realistically captured the language used by the soldiers of M Company; he reported in impressionistic prose the varied aspects of war; and he compassionately revealed the penetrating effects of war on soldiers' lives. The book was both critically and commercially successful; it opened readers' eyes and minds with sufficient evidence that the war in Vietnam was not just another war. As Leonard Kriegel (Oct 23, 1967) wrote,

M is one of the finest examples of what has come to be called the 'documentary novel.' Sack manages to make M Company both vivid and human, deeply human, to the extent that even when M Company makes its first 'kill,' a 7-year-old Vietnamese girl whose head is blown open, our sympathy is with these soldiers caught in a world they neither made nor understand nor want...(pp. 407-408).

The following excerpt from M (1967) is indicative of the new journalistic techniques used by Sack to candidly portray incidents experienced by men of M Company:

Half of each night Demirgian sat on his bunker's roof and glanced at the concertina wire in the silver moonlight to assure himself that it wasn't yet a nest of communist infiltrators. Sounds in the night surrounded him, artillery's o-o-o-o-o's and crump's, the ta-ta-ta-ta's of imaginative machine gunners, the scary metallic k-k-k's of the rubber mits popping open, the voices of other sleepless soldier-boys....

'Do you think a man could really rape a woman?'

'Affirmative! Aren't there men strong enough to pin you?'

'Yeah but—'

'So couldn't they pin a woman?'

'Yeah but there are some women stronger than men. Women who know karate and things.'

'Negative! Suppose you've got a black-belt woman and a black-belt man....'

Just beyond the barbed wire, Demirgian could see in the silhouetted woods to where the communists sat winking at him--wink--wink--wink. God and Clausewitz alone can conceive by what diabolical wiring the communists had a ten-watt incandescent bulb to wink at Demirgian like a Chinese torture device--psychological warfare. America's o-o-o-o-o's having failed to extinguish it, Demirgian's company had simply said the devil with the winking wonder; let it wink. The first time Demirgian had mounted guard, one of the battle-tested veterans had climbed on Demirgian's bunker with his cigarette lighter high in the Vietnam night and shouted to the enemy electricians over the fence, 'All right! I see you--you see me! All right!' The neighborly soldier's way with the communists had recommended itself to Demirgian's fancy as fitting and proper--wittily insubordinate, unafraid of Charlie, spirited, stagy, and death-defying (pp. 134-135).

Sack uses incisive description, scene-by-scene construction, realistic dialogue, and interior monologue to capture the sounds, the mood, and the soldiers who lived and died in Vietnam. Through repeated letters of the alphabet, he provides the sounds of machine guns. Through words, he dramatically captures the language used by military personnel. Indeed, little is left to the reader's imagination. Even the last sentence, though it may sound somewhat bizarre, is fitting in the sense that in such a war even something out of the ordinary or unusual is appropriate. Only by using such devices could Sack have presented the realities of Vietnam. Mere information would not have been enough to display such lunacy.

Michael Herr: A Literary New Journalist

Michael Herr, born in 1940, wrote perhaps the best book written about the Vietnam War. As reviewer William Plummer (Jan. 7, 1978) wrote,

...Dispatches is, hands down, the book about Americans in Vietnam.

It is ostensibly a conjunction of war stories, profiles, mini-dramas, and set pieces that appeared as reports from 'over there' in Esquire and elsewhere. In its bound incarnation, Dispatches seems rather a force of memory that has taken these several years—Herr left Indochina in 1968—to be understood, and that still, blessedly, remains radiantly enigmatic. As Herr says, 'I went to cover the war and the war covered me' (p. 36).

Herr indeed captured the war's frightful atmosphere. With death all around, he nonetheless revealed to the reader what soldiers believed, said, dreamed, and thought. As critic Alfred Kazin (March 1, 1978) wrote,

Herr caught better than anyone else the kooky, funny, inventively desperate code in which the men in the field showed that they were well and truly in shit. 'Some people just wanted to blow it all to hell.' He catches the hatred between fellow grunts that the daily unstoping fear could produce: 'Good luck' meant 'Die, motherf---er' (p. 120).

As Plummer wrote, sections of Dispatches appeared in Esquire in the late 1960s. Herr also contributed his realistic gruesome accounts to Rolling Stone and New American Review during the same period. Herr, unlike most correspondents, enjoyed Vietnam; to him it was an experience he would not in all likelihood have again. Perhaps for this reason the writing in Dispatches surpassed other Vietnam accounts. In other words, Herr grew close to the subject and allowed the subject to speak for itself. As Tom Wolfe (1973) wrote,

In terms of technique...one of the interesting things about 'Khesanh' (one of the sections) is that Herr did not give in to the temptation to make the story autobiographical... Little Me 'n' No Man's Land.... Instead he attempted the far more difficult feat of penetrating the psyches, the points of view, of the line troops themselves, using the third as well as the first person. I don't think anyone has yet equaled Herr in capturing the peculiar terrors of the war in Vietnam. Certainly no novelists have...(p. 85).

In the following excerpt, Herr skillfully and accurately captures the language of the combat soldier. Consequently, it is easy to

understand the praises by critics for his uncanny ability to graphically present the various sides of war:

The death of Martin Luther King intruded on the war in a way that no other outside event had ever done. In the days that followed, there were a number of small, scattered riots, one or two stabbings, all of it denied officially. The Marine recreational facility in China Beach in Danang was put off-limits for a day, and at Stud we stood around the radio and listened to the sound of automatic-weapons fire being broadcast from a number of American cities. A southern colonel on the general's staff told me that it was a shame, a damn shame, but I had to admit (didn't I?) that he'd been a long time asking for it. A black staff sergeant in the car who had taken me over to his outfit for dinner the night before cut me dead on the day that we heard the news, but he came over to the press tent later that night and told me that it shouldn't happen that way. I got a bottle of Scotch from my pack and we went outside and sat on the grass, watching the flares dropping over the hillside across the river. There were still some night mists. In the flarelight it looked like heavy snow, and the raviness looked like ski trails.

He was from Alabama and he had all but decided on a career in the Army. Even before King's murder he had seen what this might someday mean, but he'd always hoped to get around it somehow.

'Now what I gonna do?' he said.

'I'm a great one to ask.'

'But dig it. Am I gonna take 'n' turn them guns aroun' on my own people? Shit!'

That was it, there was hardly a black NCO anywhere who wasn't having to deal with that. We sat in the dark, and he told me that when he'd walked by me that afternoon it had made him sick. He couldn't help it.

'Shit, I can't do no twenny in this Army. They ain' no way. All's I hope is I can hang back when push comes t' shove. An' then I think, Well, fuck it, why should I? Man, home's jus' gonna be a hassle.'

There was some firing on the hill, a dozen M-79 rounds and the dull bap-bap-bap of an AK-47, but that was over there, there was an entire American division between that and us. But the man was crying, trying to look away while I tried not to look.

'It's just a bad night for it,' I said. 'What can I tell you?'

He stood up, looked at the hill and then started to leave. "Oh, man," he said. "This war gets old" (1977, pp. 158-159).

The excerpt from Herr's book is more personal than Sack's, since he uses the words "we," "me," and "I," and focuses on how he and others, particularly a black soldier, react to Martin Luther King, Jr.'s death. The killing of King becomes the most important concern, especially for the black soldier who questions his role not only in Vietnam but at home in the United States. The war in Vietnam is temporarily forgotten.

Herr uses extensive description and dialogue to reconstruct the scene.

Dispatches (1977), like Sack's M (1967), revealed the ugliness of Vietnam. Indeed, it disclosed that unlike most wars in which the military is supported by the country it represents, the Vietnam War forced the military to be engaged in battles without the essential support of civilian and governmental groups in the United States.

Norman Mailer: A Literary New Journalist

The existentialist, radical, left-wing conservative novelist, essayist, and hero of several autobiographical, new journalistic accounts, including Armies of the Night (1968) and Miami and the Siege of Chicago (1968), Norman Mailer first experimented in what could be considered new journalism when he contributed columns to the Village Voice, an alternative newspaper (now considered an established newspaper) which he, together with Daniel Wolf and Edwin Fancher, helped found in 1955.

Mailer, who was born in 1923, grew up in Brooklyn where he attended Boys High School. At sixteen, he entered Harvard University. Though he

majored in engineering, his talent for creative writing was soon recognized when one of his short stories, "The Greatest Thing in the World," was judged as the best entry of Story magazine's 1941 college contest. In 1943 he received his degree then served in the Army. Mailer, who saw action in the Philippines and Japan, was released in 1946. His experiences were graphically depicted in the realistic novel, The Naked and the Dead, which appeared two years later. Hailed by critics as a masterpiece, the book was immediately successful.

Mailer was young, however. He became influenced by perhaps too many "isms" which pervaded his chosen environment. Indeed, as his novel's main characters combatted internal and external forces, so, too, did Mailer. His next novel Barbary Shore (1951), reflected these internal and external forces. The same year he left his first wife and moved to Greenwich Village in New York City, where he became intrigued with the "hip" or "beat" way of life. Barbary Shore, unfortunately, was not as well received as the first novel. Nonetheless, Mailer continued to write. In 1955 The Deer Park appeared. Although Mailer strongly believed that the book would be well received, the critics dismissed it as a minor effort. Frustrated, Mailer turned to the Village Voice, which was losing hundreds of dollars a week. As he so candidly wrote (1959),

I began to work on The Voice, playing at one job and then another, too charged with impatience to plug at chores, too doubtful in stamina to see the end of a project through from its beginning. For weeks I lost face in a drift of bold programs and dull resolutions, and all the while my partners and I were coming to see that there were different ideas of how the paper should develop. They wanted it to be successful; I wanted it to be outrageous. They wanted a newspaper which could satisfy the conservative community--church news, meeting of political organizations, so forth. Before the paper could be provocative, went their argument, it must be established. I believed we could grow

only if we tried to reach an audience in which no newspaper had yet been interested. I had the feelings of an underground revolution on its way, and I do not know that I was wrong...(pp. 277-278).

Mailer's contributions lasted for several weeks. He confessed later, however, that the time he had spent writing for the Village Voice could have been used on another novel. Maybe so, but the readers of his column reacted to what he wrote, and he and the newspaper received recognition as a result.

In 1957 Mailer wrote "The White Negro" for Dissent, a New Left literary magazine. "The White Negro" reflected a change in Mailer's focus. As Philip H. Buflithis (1978) observed,

...for the first time he concentrates on psychical rather than social reality. He takes as his province the instructual consciousness of the urban American Negro, who operates in accordance with subliminal needs. By replacing the imperatives of society with the imperatives of the self, the urban black makes it impossible for institutions of social control to account for him in their own terms. This demonic rebel is for Mailer the essence of "hip" and the model for a new breed of adventurers, urban adventurers who drifted out at night looking for action with a black man's code to fit their facts. The hipster had absorbed the existentialist synapses of the Negro, and for practical purposes could be considered a white Negro.

The hipster's response to experience is intuitive, sensuous, and violent. Mailer's radical assumption is that each act of individual violence, no matter how heinous it may be, subtracts from the collective violence of the state (such as the liquidation of European Jews or the nuclear bombings of Japan) (p. 283).

He returned to writing articles, essays, and fiction for such publications as Esquire, the New York Review of Books, and Commentary, but his next book did not appear until 1959. A volume devoted to short stories, plays, articles, excerpts from novels, columns from the Village Voice, poems, essays, interviews, and letters, Advertisements for Myself was just that. The "Advertisements," which were critical commentaries,

not only linked the short stories, plays, and excerpts from novels, but revealed another side of Mailer. The negative, radical philosophy that he had so expertly espoused in Dissent was now evident in a major piece of literature.

Unfortunately, Mailer's frustrations continued to haunt him throughout the 1960s, and he became another pawn of the media. Indeed, Mailer became known for his actions rather than for his words. In 1960, for example, he stabbed his wife, Adele Marales, after an all-night party at their apartment. Although seriously wounded, she did not press charges. She recovered, and they lived together until their divorce in 1962. Mailer soon married Lady Jeanne Campbell. After a year, however, the marriage ended in divorce, and Mailer married Beverly Bentley. In addition to his several marriages, he was arrested for arguing with police officers in Provincetown and for arguing with the management over a liquor bill in a New York nightclub.

His writing during this period included The Presidential Papers (1963), a collection of articles which criticized President Kennedy's shortcomings; Cannibals and Christians (1966), a collection of short stories, political essays, interviews, and reportage on professional boxing; An American Dream (1965) and Why Are We in Vietnam? (1967), two novels which explored metaphorically the ugly side of human nature.

In 1968 The Armies of the Night: History as a Novel, the Novel as History was published. Similar to his 1960 article for Esquire, "Existential Hero: Superman Comes to the Supermarket," which concerned the Presidential nomination of John F. Kennedy and had the flavor of the new journalist, Armies depicted Mailer's activist role in the anti-war march on the Pentagon and how the march affected him. Through the use

of such names as Mailer, the Existentialist, the Historian, the General, the Novelist, among others, Mailer explained quite humorously what happened to him, the other demonstrators, and the soldiers. The reader gained insight from not only a participant who was eventually arrested but from an observer who questioned and analyzed the events as they happened.

The book was widely acclaimed and received both the National Book Award and the Pulitzer Prize. However, Mailer's gift as a chronicler of events was seen the same year in his Miami and the Siege of Chicago, a personalized account on the Presidential nominating conventions of 1968. The same year he ran in the New York City Democratic mayoralty primary election, but failed due partially to his proposal to make the city the fifty-first state.

In 1969 he wrote a series of articles for Life which philosophically analyzed and questioned the United States space program. From these articles came the book, Of a Fire on the Moon (1970).

A year later he divorced Beverly Bentley and was attacked for being a male chauvinist by feminists such as Kate Millett. Mailer explored his relationship with women in The Prisoner of Sex (1971), a counterattack treatise in which he criticized Millett's attacks on Henry Miller and D. H. Lawrence. His other writing in the 1970s included the biographical novel, Marilyn (1973), The Fight (1975), and The Executioner's Song (1979), which he called "a true life novel" about the executed murderer Gary Gilmore.

In 1980 Mailer married and divorced Carol Stevens, then married Norris Church. Two years later he received national attention from the media when Jack Henry Abbott, an ex-convict whom Mailer had helped get

released from prison, was accused of murder.

The following excerpt is from The Executioner's Song (1979). The depiction of the execution is concise, like the execution itself:

The phone began to ring.

Noall Woolton's first reaction was, God, it's just like in the movies, it isn't going to happen. Schiller was taking notes on the checks he'd been careful to remove from the checkbook holder, and he noted that the hood came down loosely like a square carton over Gary's head. Not form fitting in any way. You could not have a sense of his features beneath the sack.

Stanger, listening to the phone, thought, 'It is a final confirmation of some kind.' Then Sam Smith hung up, and walked back to his place behind the line, and it happened to be next to Schiller. He handed Larry more cotton and they looked into each other's eyes. Then, Schiller didn't know if Sam Smith made a movement with his arm, or didn't, but he felt as if he saw something in the Warden's shoulder move, and Ron and Bob Moody and Cline Campbell heard a countdown begin, and Noall Woolton put his fingers in his ears on top of the cotton, and Gary's body looked calm to Campbell. Cline could not believe the calm he saw in that man. Gilmore was so strong in his desire to die right, that he didn't clench his fist as the count began.

Stanger said to himself, 'I hope I don't fall down.' He had his hand up to protect his head somehow. Right through the cotton, he heard the sound of heavy breathing and saw the barrels of the rifles projecting from the slits of the blind. He was shocked at how close those muzzles were to the victim: They sure didn't want to miss. Then it all got so quiet your attention was called to it. Right through the cotton, Ron heard these whispers, 'One,' and 'Two,' and they never got to say, 'Three' before the guns went, Bam. Bam. Bam.' So loud it was terrifying. A muscle contracted from Ron's shoulder down to his lower back. Some entire school of muscles in a spasm.

Schiller heard three shots, expecting four. Gary's body did not jerk nor the chair move, and Schiller waited for the fourth shot and found out later that two must have come out simultaneously. Noall Woolton tried to look at Gary at that point, but couldn't see anything from the rear of the crown and went out the door before anyone else, and straight to his car which was up by Minimum Security, got in it, drove out. There were reporters interviewing people and photographers, but he didn't stop. He didn't want to talk to anybody (pp. 985-986).

Mailer increases the suspense with extensive description. Indeed, he described the scene as if he were there recording every second. Each person present, it seems, is observed by the writer, for some mental or physical reaction by each witness is dramatically depicted. The excerpt, like a short story, builds to a climax. Though Mailer's reportage contains the elements of new journalism and consequently fiction, there is one difference: the reader knows the outcome in this case, since the execution received national attention, before the climax.

Mailer does not believe in capital punishment, as he has voiced; his book, The Executioner's Song (1979), confirms that point in print. However, the book is more than a confirmation; it is a portrait of a man lost in a confused society. Indeed, it is a glimpse into what some may call madness and therefore is an important if not curious document on crime in America.

Hunter S. Thompson: A Literary

New Journalist

Gonzo journalist Hunter S. Thompson was born in 1939. His career as a reporter began when he wrote sports stories for an Air Force base newspaper in Florida. Thompson, who would later illustrate his disagreeable temperament, was honorably discharged two years before his enlistment was up because of his nonconformist attitude toward the military. Upon his release from the Air Force, he accepted a position as a reporter with the Middletown Record, where his attitude toward a story differed with the editors. Thompson was immediately dismissed. Nonetheless, he landed a job with Time, but the same thing happened.

Undoubtedly, such misfortune would have forced certain journalists to reflect and reconsider their attitudes or beliefs concerning editorial policy, but not Thompson. He rebelled. (And this may be the key to his popularity, especially in the late 1960s and early 1970s.) Thompson moved to the Caribbean, where he worked for a bowling magazine and contributed to the New York Herald Tribune. When the magazine ceased publication he returned to California where he tried writing a novel. Unfortunately, the novel was never purchased.

For the next two years he traveled through South America and wrote stories for the old National Observer. According to a writer for Current Biography (1981), he continued to write for the newspaper when he returned to the United States, but quit "when it refused to let him cover the 'Free Speech' movement at the University of California at Berkeley" (p. 417).

Thompson remained in California and wrote articles for such publications as the Nation and the Realist, among others. One article for the Nation, which had actually been suggested by the magazine's editor, Carey McWilliams, concerned the Hell's Angels, the infamous motorcycle gang of California. As Leonard Downie, Jr. (1976) wrote,

Thompson pushed himself into the gang's inner circle in their hangouts in San Francisco's industrial slums and began riding with them throughout California. He discovered a fascinating American subculture of rejects, losers—but losers who turned mean and vengeful instead of just giving up. Their drinking and brawling was wild, although Thompson's research, including the searching out of original police records, disproved many of the reports of gang rapes and terrorizing of entire towns that had been reported as fact in the California attorney general's report and other articles, Thompson demolished the myth created in Time, Newsweek, and newspapers like the New York Times of outlaw motorcyclists...the Menace...the hundred-carat headline and substituted for it the equally fascinating and disturbing reality of the Hell's Angels' brutal alienation...(p. 216).

The article brought offers from publishing companies, and Thompson quickly signed a contract with Random House. He rode with the gang for a few additional months, until he was physically harmed by several members. As he explained in 1966,

On Labor Day 1966, I pushed my luck a little too far and got badly stomped by four or five Angels who seemed to feel I was taking advantage of them. A minor disagreement suddenly became very serious.

None of those who did me were among the group I considered my friends—but they were Angels, and that was enough to cause many of the others to participate after one of the brethren teed off on me. The first blow was launched with no hint of warning and I thought for a moment that it was just one of those drunken accidents that a man has to live with in this league. But within seconds I was clubbed from behind by the Angel I'd been talking to just a moment earlier. Then I was swarmed in a general flail. As I went down I caught a glimpse of Tiny, standing on the rim of the action. His was the only familiar face I could see...and if there is any one person a non-Angel does not want to see among his attackers, that person is Tiny. I yelled to him for help—but more out of desperation than hope.

Yet it was Tiny who pulled me out of the stomp circle before the others managed to fracture my skull or explode my groin...(p. 277).

When the book was published critics praised Thompson's personal, realistic, appropriate style and his use of factual description. Indeed, the book was considered by many to be the most accurate depiction of the motorcycle gang ever written.

Two years later Thompson covered the 1968 Democratic convention in Chicago and witnessed confrontations between anti-war demonstrators and police officers. What he experienced influenced his attitudes toward the Establishment, attitudes which later shaped his reporting.

In 1970 he produced perhaps the first piece of what was later described as Gonzo journalism. "The Kentucky Derby is Decadent and Depraved," an emotionally-charged first-person account of Thompson's

experiences at the Kentucky Derby, which appeared in Scanlan's Monthly. The following excerpt depicts Thompson as a character out of focus who is on the border of lunacy. The mania, however, lends to the story's humor:

I took the expressway out to the track, driving very fast and jumping the monster car back and forth between lanes, driving with a beer in one hand and my mind so muddled that I almost crushed a Volkswagen full of nuns when I swerved to catch the right exit. There was a slim chance, I thought, that I might be able to catch the ugly Britisher before he checked in.

But Steadman was already in the press box when I got there, a bearded young Englishman wearing a tweed coat and HAF sunglasses. There was nothing particularly odd about him. No facial veins or clumps of bristly warts. I told him about the motel woman's description and he seemed puzzled. 'Don't let it bother you,' I said. 'Just keep in mind for the next few days that we're in Louisville, Kentucky. Not London. Not even New York. This is a wierd place. You're lucky that mental defective at the motel didn't jerk a pistol out of the cash register and blow a big hole in you.' I laughed but he looked worried.

'Just pretend you're visiting a huge outdoor loony bin,' I said. 'If the inmates get out of control we'll soak them down with Mace.' I showed him the can of 'Chemical Billy,' resisting the urge to fire it accross the room at the rat-faced man typing diligently in the Associated Press section. We were standing at the bar, sipping the management's scotch and congratulating each other on our sudden, unexplained luck in picking up two sets of five press credentials. The lady at the desk had been very friendly to him, he said. 'I just told her my name and she gave me the whole works' (Thompson, 1973, pp. 177-178).

The excerpt is indicative of Thompson's style, and new journalism. Though he uses the pronoun "I" in this story, he uses personae in other stories. As mentioned, personae are used by Mailer; however, Mailer's style is distinct from Thompson's. Seldom does he write humor which borders on lunacy (a trademark of gonzo journalism).

In 1970 Thompson joined the staff of Rolling Stone, Jann Wenner's periodical, which had been founded in 1967 primarily for readers who

enjoyed popular music. However, by 1970 the magazine's coverage had expanded. Since it was published in San Francisco, other publications, most of which were considered underground or alternative rags, began to compete. Thompson's ability to entertain as well as inform readers of what was happening nationally gave Rolling Stone an edge over its competitors. Article followed article, from "The Battle of Aspen: Freak Power in the Rockies" to "Fear and Loathing in Las Vegas," and Thompson's reputation as the gonzo journalist grew. When Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream appeared as a book in 1971, critic Crawford Woods (July 23, 1972) wrote,

Not the least of Thompson's accomplishments is to suggest that, by now, the New Journalism is to the world what the New Criticism was to the word: seductive, commanding—and, finally, inadequate.

The form that reached apotheosis in Armies of the Night reaches the end of its rope in Fear and Loathing, a chronicle of addition and dismemberment so vicious that it requires a lot of resilience to sense that the author's purpose is more moralizing than sadistic. He is moving in a country where only a few cranky saviours—Jonathan Swift for one—have gone before. And he moves with the cool integrity of an artist indifferent to his reception (p. 17).

Thompson's persona in the book was called "Raoul Duke," a name that was referred to by still another persona, "Dr. Thompson," in the book, Fear and Loathing on the Campaign Trail '72 (1973). Although the book was true for the most part to Gonzo journalism, Thompson mixed fantasy with fact to depict the 1972 Presidential campaign and as a result received some criticism. However, his knowledge of political shenanigans was unequalled as was his ability to forecast George McGovern's rise in the Democratic party.

Thompson's output for Rolling Stone began to decline after 1973.

Although he wrote a comparative Gonzo article on Vince Lombardi and Richard Nixon, several articles on the Vietnam War, and a political piece on Jimmy Carter, disagreements with Wenner and physical fatigue forced Thompson to leave the magazine in the mid-1970s. A collection of his writing, The Great Shark Hunt, was published in 1979. A year later he worked on the film "Where the Buffalo Roam," which portrayed several of his characters.

Thompson's reportage is valuable to historians, sociologists, and others interested in learning about the 1960s and 1970s, for he captures the inconsistencies, the confusion, the various social and political groups that dominated front pages of newspapers, inside pages of magazines, and air waves of television newscasts and documentaries. However, Thompson's reportage was unique as Thompson himself was unique; he presented sides to issues that often went unnoticed by the established media.

Thompson, who contributed articles to Esquire, the Nation, and Harper's, among others, is listed on the masthead of Rolling Stone. Perhaps his witticism will enlighten readers regularly again.

Jimmy Breslin: A Literary New Journalist

One of the first journalists of the 1960s to write new journalism was Jimmy Breslin, the heavyweight Irishman who was born in Jamaica, New York, in 1930.

Breslin, who attended St. Benedict Joseph Labre Elementary School and John Adams High School, began his newspaper career as a copyboy with the Long Island Press in 1948, the year he entered Long Island University which he attended until 1950. Within a few years, after he

had moved from one newspaper to another, he became a sportswriter for the New York Journal-American and wrote articles for magazines in his spare time.

In the early 1960s he turned to books. His first, Sunny Jim: The Life of America's Most Beloved Horseman, James Fitzsimmons (1962), was a modest success. His second, however, was popular if only in New York City. Titled Can't Anybody Here Play This Game?: The Improbable Saga of the New York Mets, First Year (1963), the book was read by baseball fans including the New York Herald Tribune's publisher, John Hay Whitney, who apparently enjoyed Breslin's style and wit, for he purchased the serial rights. Later the same year the publisher asked Breslin if he would write a column for the Herald-Tribune. Breslin, who had not been happy working at newspapers, was finally persuaded.

What began as a sports column changed when Breslin left the offices of the Herald-Tribune and started hanging out in bars in neighborhoods most journalists never knew existed. His columns, which were concise vignettes not so dissimilar to short stories, concerned such New York City characters as Fat Thomas, the bookmaker; Thomas' brother; Marvin the Torch, the professional arsonist; Jerry the Booster, the shoplifter; and Bad Eddie; among others. When the Herald-Tribune merged with the World-Telegram and Sun and the Journal-American to become the World Journal Tribune, Breslin's column was kept intact until the newspaper's demise in 1967. Clay Felker, who had been with the Herald Tribune, gained support from others to purchase the rights to New York, the newspaper's magazine which he had edited, and published the first issue in 1968. Breslin, who was not only a friend of Felker's, but was one of the supporters, contributed lengthy articles to the new venture, in

addition to writing a column for the New York Post. The articles, which were similar to those he had written for the Herald-Tribune, included, among others, his realistic but poetic coverage of the civil rights march in Selma, Alabama, his personal, emotional Vietnam War copy, and his emotional story, "A Death in Emergency Room One," which concerned the efforts of a Dallas surgeon to save President John F. Kennedy. Each article dealt with a subject that readers understood. Whether the subject was a politician campaigning for office or being murdered, Breslin depicted either the magical or the tragical event in terms with which people related; in short, they experienced the hoopla or the sorrow.

In 1969 Breslin, together with Norman Mailer, sought public office in New York City. The two proposed to make New York City the fifty-first state, an idea that was severely criticized, and both lost. The same year his column for the Post ended. Breslin, who was contributing to New York as well as working as a commentator for WABC-TV, wrote his first novel, The Gang that Couldn't Shoot Straight, which hilariously spoofed a Mafia-type gang in Brooklyn, the same year. The book sold well and was made into a film.

Two years later he, together with several members of the New York staff, disagreed with Felker's editorial policies and resigned from the magazine. Breslin had enough money put aside until his next book and job, both of which appeared a year later. Before he was hired as a commentator by WNBC-TV, however, he spent several months in Ireland doing research for his second novel, World Without End, Amen (1973).

In 1975 his book about the fall of the Nixon administration appeared. Titled How the Good Guys Finally Won: Notes From an

Impeachment Summer, the book was entertaining to say the least, for it contained Breslin's wit. The book also marked a turning point for Breslin; instead of a third novel he had produced another book based on fact. However, even though he was contributing to such periodicals as the Saturday Evening Post, Time, Penthouse, and others, and was producing a book about every two years, he returned to writing a column a year later when he joined the New York Daily News.

The following excerpt from one of his Vietnam War stories is representative of his short story style. Description, poetic phrases, and realistic dialogue capture the scene, the characters, the reality of the times:

The radios sit on bunks and on boxes in the mess halls, and out in the field they are on top of the sandbags and every hour the music stops and the news announcer begins: 'Rioting in a section of Los Angeles...'

And the Negro soldiers stand and listen. And they talk. But they talk with uniforms over their black skins. Yesterday morning two of them, wearing fatigues, were standing in the sun and dirt of Bien Hoa, where the 1st Division troops stay, and they talked about this news which had just gone off the radio in the tent behind them.

'They ask you why you're here, you can't be straight at home,' a tall one, smoking a cigar, said. He comes out of St. Louis.

'Why shouldn't they?' the other one said. 'How can you come over here and say to the people, we going to liberate you, when you got to go out in the streets and riot to liberate yourself at home?' This one talking was from Paterson, New Jersey.

'It's none of our business,' the one with the cigar said. 'They got us here as soldiers, not a race. We got to be soldiers and just walk right by anything else.'

'Lemuel Penn,' the one from Paterson said. 'What about him? He was a lieutenant colonel and he's coming home from camp in Georgian and the Ku Klux Klan shot him. Nobody do anything about it. They got us over here defendin' Georgia. Next thing you know they'll have us fightin' for South Africa.'

'That's just you talking,' the one with the cigar said. 'When you in the Army, anything you say is just talk. It got nothin' to do with what's going on.'

'That's all it is,' the other one said. 'When you finished talking you go right back to what you got to do.'

'And you do it or you got trouble, black, white, or any other color,' the one with the cigar said. They laughed...(Breslin, 1967, p. 157).

The excerpt is representative of the new journalism, for it contains the necessary elements. More importantly, however, since Breslin tastefully depicts the language of blacks fighting in Vietnam, the example has a ring of authenticity. Few new journalists are able to depict accurately the thought or beliefs that are reflected in the characters' expressions.

Tom Wolfe: A Literary New Journalist

Tom Wolfe--no relation to the novelist Thomas Wolfe--was born in Richmond, Virginia, in 1931. His father, a former professor of agronomy, edited Southern Planter. Wolfe, perhaps the most visible of the New Journalists due not only to his fad^{making} dress, but his numerous articles about New Journalism, attended St. Christopher's School in Richmond, Washington and Lee University, from which he was graduated in 1951, and, after a couple of seasons of semi-professional baseball, Yale University, where he received his Ph.D. degree in 1957.

Wolfe, who had had enough of academic life, tried to get a job with the New York Daily News; unfortunately, the only position available was copyboy. Wolfe wrote to other newspapers. Finally, after four months, the Springfield Union of Springfield, Massachusetts, hired him as a reporter. As he told Elaine Dundy (April 15, 1966),

Springfield...was a revelation to me. It was the first time I realized that a city could be made up of more than one ethnic group that was politically powerful, that had its own way of life and its own restaurants.

There were the Irish Politicians, and the Italian community, and a Negro Councilman--yes, being from the South, I definitely took notice of that. There were the French Canadians, and the Jewish community and the Orthodox Russians. That was where I first discovered Arab food. I covered all the 'beats' for the paper. The police station. City Hall. The fire department. The railroad station to see who was coming into town. It was very good for a person as lazy as me (p. 155).

Wolfe joined the staff of the Washington Post in 1959. Although he reported on Latin America, for which he won a Washington Newspaper Guild award in 1960, his primary interests were features and humor. The editors at the Post, however, considered too many subjects worthy for features, much to Wolfe's dismay. In 1962, as a result of his dissatisfaction, he left the Post to become a reporter, writer, and artist for the New York Herald Tribune and its Sunday magazine, New York. As he so fondly wrote (1973),

This must be the place!...I looked out across the city room of the Herald Tribune, 100 moldering yards south of Times Square, with a feeling of amazed bohemian bliss... Either this is the real world, Tom, or there is no real world... The place looked like the receiving bin at the Good Will...a promiscuous heap of junk... Wreckage and exhaustion everywhere...(p. 4).

In 1963, when the four-month newspaper strike occurred, Wolfe, having read Gay Talese's new journalistic profile entitled "Joe Lewis: the King as a Middle-Aged Man" a year earlier, went to California to write an article on customized cars for Esquire. As Peter M. Gareffa (1983) explained, Wolfe had problems writing the story,

...having returned to New York to write the article, he found that standard journalistic techniques, those he had employed so successfully during his years of newspaper work, could not adequately describe the bizarre people and machines he had encountered in California.

Stymied, he put off writing the story until, finally, he called Byron Dobell, his editor at Esquire, and admitted that he was unable to finish the project. Dobell told him to type up his notes so that the magazine could get another writer to do the job. In the introduction to The Kandy-Kolored Tangerine-Flake Streamline Baby, Wolfe writes: "About 8 o'clock that night I started typing the notes out in the form of a memorandum that began, 'Dear Byron.' I started typing away, starting right with the first time I saw any custom cars in California." In an attempt to provide every possible detail for the writer who was to finish the piece, he wrote in a stream-of-consciousness style, including even some of his most garbled notes and random thoughts. "I wrapped up the memorandum about 6:15 A.M., and by this time it was 49 pages long. I took it over to Esquire as soon as they opened up, about 9:30 A.M. About 4 P.M. I got a call from Byron Dobell. He told me they were striking out the 'Dear Byron' at the top of the memorandum and running the rest of it in the magazine" (pp. 532-533).

Wolfe explained the art of customizing cars in the artists' own language. He used punctuation to reinforce the message. The title, "There Goes (Varoom! Varoom!) That Kandy-Kolored (Thphhhhhh!) Tangerine-Flake Streamline Baby (Rahghhh!) Around the Bend (Brummmmmmmmmmmmmmmmmmmmm)...," was the first from his typewriter to literally characterize his articles.

Wolfe, who worked two days a week as a general assignments reporter and three days a week as a writer for the Sunday supplement, wrote additional articles for Esquire and other magazines. Over the next year and a half he produced some 40 articles covering such topics as stock car racing, Las Vegas, the Peppermint Lounge, and Baby Jane Holzer. More than 20 of his impressionistic articles were collected and published in 1965 under the title The Kandy-Kolored Tangerine-Flake Streamline Baby, which was not only well received by the critics but remained on bestseller lists for months. The same year, however, Wolfe wrote the controversial, critical, satirical articles "Tiny Mummies! The True Story of the Ruler of 43rd Street's Land of the Walking Dead!" and

"Lost in the Whichy Thicket," which attacked William Shawn and the New Yorker. Wolfe, who claimed the articles were mere anti-parodies or attacks and not new journalism, was severely criticized by Dwight MacDonald and Leonard Levin, among other novelists and journalists, for the articles' errors and demeaning tone. As Wolfe (1973) explained,

They presented lists of 'errors' in my piece about the New Yorker, marvelous lists as arcane and mystifying as a bill from the body shop—whereupon they concluded that there you had the damnable new genre, this 'bastard form,' this 'Parajournalism,' a tag they awarded not only to me and to my magazine New York and all its works but also to Breslin, Talese, Dick Schaap and, as long as they were up, Esquire. Whether or not one accepted the lists, the strategy itself was revealing. My article on the New Yorker had not even been an example of the new genre; it used neither the reporting techniques nor the literary technique; underneath a bit of red-flock Police Gazette rhetoric, it was a traditional critique, a needle, an attack, an 'essay' of the old school. It had little or nothing to do with anything I had written before. It certainly had nothing to do with any other writer's work...(p. 24).

Wolfe, of course, presented his side to the whole affair in another article entitled "The New Journalism: A la Recherche des Whichy Thickets."

When the New York Herald Tribune merged with the New York World Journal in 1966, Wolfe remained until the paper collapsed a year later. Clay Felker, who had edited New York, produced the magazine in 1968, and Wolfe worked as a contributing editor. The same year another collection of articles appeared to a receptive audience. Titled The Pump House Gang, the book contained articles on, among others, Hugh Hefner, the Mac Meda Destruction Company, and Carol Doda, a go-go dancer with silicone breasts. His first book-length piece of new journalism, The Electric Kool-Aid Acid Test, appeared the same year. Wolfe, who traveled around the country with novelist Ken Kesey and his Merry Pranksters, had recorded on paper the experiences of hippies and their drug-related

culture. To say the least, the book was praised by reviewers for its objective revelations of psychedelic life.

In 1970 Wolfe received from his peers criticism of another kind when he first attended a party given by Leonard Bernstein to raise money for the Black Panthers, then wrote a critical article about how the "cultivated parvenu Jews" enjoyed mixing with the social misfits of primitivism. The article, together with a humorous article on blacks who terrorized a bureaucrat, were published as Radical Chic and Mau-Mauing the Flak Catchers the same year.

Wolfe, the sociologist of pop, turned to modern art in 1975 with the expanded Harper's article The Painted Word. The book, which was critical of the art world--more precisely of how the value of certain artists and their respective paintings were manipulated by critics and others in the art world--was for the most part dismissed by critics. Some, such as Robert Hughes and John Russell, questioned whether Wolfe knew anything about art or how the art world functioned.

Although another collection of articles, Mauve Gloves & Madmen, Clutter & Vine, appeared in 1976, it was three years before he received the recognition he deserved. With the publication of The Right Stuff, an inside, tid-bit filled, award-winning sociological study of the original seven astronauts and America's space program, Wolfe was considered by numerous critics the supreme New Journalist. Wolfe, who had left New York magazine to become a contributing editor to Esquire, was back on top. Within a year, another collection of articles, In Our Time, was published, followed by the much discussed book on modern architecture, From Bauhaus to Our House, which was compared by critics to his book on modern art, in 1981. Another collection appeared a year

later. Titled The Purple Decades: A Reader, the book contained material that had appeared in other collections and books.

The following example from The Right Stuff (1982) illustrates not only Wolfe's frequent use of dots and other forms of punctuation, but his ability to capture the actual dialects of his subjects:

On the ground the engineers could no longer see Yeager. They could only hear...that poker-holler West Virginia Drawl.

'Had a mild buffet there...jes the usual instability...'

Jes the usual instability?

Then the X-1 reached the speed of .96 Mach, and that incredible can't-hardlyin' aw-shuckin' drawl said:

'Say Ridley...make a note here, will ya?' (if you ain't got nothin' better to do) ...elevator effectiveness regained.

Just as Yeager had predicted, as the X-1 approached Mach 1, the stability improved. Yeager had his eyes pinned on the machometer. The needle reached .96, fluctuated, and went off the scale.

And on the ground they heard...that voice!

'Say, Ridley...make another note, will ya?' (if you ain't too bored yet) ...there's somethin' wrong with this ol' machometer... (faint chuckle) ...it's gone kinda screwy on me...

And in that moment, on the ground, they heard a boom rock over the desert floor—just as the physicist Theodore von Kaman had predicted many years before.

Then they heard Ridley back in the B-29: 'If it is, Chuck, we'll fix it. Personally I think you're seeing things.'

Then they heard Yeager's poker-hollow drawl again:

'Well, I guess I am, Jack... And I'm still goin' upstairs like a bat.'

The X-1 had gone through 'the sonic wall' without so much as a bump. As the speed topped out at Mach 1.05, Yeager had the sensation of shooting straight through the top of the sky. The sky turned a deep purple and all at once the stars and the moon came out—and the sun shone at the same time. He had reached a layer of the upper atmosphere where the air was too

thin to contain reflecting dust particles. He was simply looking out into space. As the X-1 nosed over at the top of the climb, Yeager now had seven minutes of...Pilot Heaven...ahead of him. He was going faster than any man in history, and it was almost silent up here, since he had exhausted his rocket fuel, and he was so high in such a vast space that there was no sensation of motion. He was master of the sky. His was a king's solitude, unique and inviolate, above the dome of the world. It would take him seven minutes to glide back down and land at Muroc. He spent the time doing victory rolls and wing-over-wing aerobatics while Rogers Lake and the High Sierras spun around below (pp. 388-389).

The excerpt enables the reader to experience to a certain extent the climb, the speed, and the motions of the X-1. By using scene-by-scene construction, dramatic, but realistic dialogue, extensive description, and the third-person point of view, Wolfe allows the reader to sit in the cockpit and experience what Yeager experiences. In short, by using these elements, he makes a body of facts become lifelike.

Wolfe, since he not only promoted the new journalism but used it extensively to record the American scene, is unquestionably the most important new journalist of the 1960s and 1970s. Since his articles and books covered topics from art and architecture to silicone breasts and the American space program, any person interested in learning about the tumultuous 1960s and 1970s should refer to Wolfe's writing. Few journalists wrote as well or as timely as Wolfe. And fewer still wrote on as many subjects.

John Howard Griffin: A Literary

New Journalist

John Howard Griffin was born in Dallas in 1920 and was educated intermittently in France. He served in the U. S. Army Air Force from 1942 to 1945. Although he wrote syndicated columns for the

International News Service and King Features Syndicate from 1957 to 1960, he contributed numerous articles, short stories, and photo-journalistic pieces to magazines; wrote several novels, several historical studies, several sociological and psychological volumes on blacks in America, including the critically acclaimed bestselling book, Black Like Me; and a few photographic volumes which depicted in words and pictures lives of certain individuals.

However, Black Like Me, which was written after Griffin had changed through medical treatments the color of his skin and had toured the American South posing as a black, was a revealing study of hatred and prejudice. When the book was published Griffin's life was threatened, but he was not deterred. Throughout the 1960s he visited cities and tried to better the relations between white and black leaders. Concurrently, his health suffered from the numerous injections he had to incur to darken his skin.

He died in 1980.

The following excerpt from Black Like Me (1961) uses dialogue and interior monologue to effectively depict the differences between good and evil:

I learned he was a married man, fifty-three years old, father of a family now grown and grandfather of two children. He was certainly, by the tone of his conversation, an active civic leader and respected member of his community. I began to hope that I had encountered a decent white.

'You married?' he asked.

'Yes sir.'

'Any kids?'

'Yes sir--three.'

'You got a pretty wife?'

'Yes sir.'

He waited a moment and then with lightness, paternal amusement, 'She ever had it from a white man?'

I stared at my black hands, saw the gold wedding band and mumbled something meaningless, hoping he would see my reticence. He overrode my feelings and the conversation grew more salacious. He told me how all of the white men in the region craved colored girls. He said he hired a lot of them both for housework and in his business. 'And I guarantee you, I've had it in every one of them before they ever got on the payroll.' A pause. Silence above humming tires on the hot-top road. 'What do you think of that?'

'Surely some refuse,' I suggested cautiously.

'Not if they want to eat--or feed their kids,' he snorted. 'If they don't put out, they don't get the job.'

I looked out the window to tall pine trees rising on either side of the highway. Their turpentine odor mingled with the soaped smells of the man's khaki hunting clothes.

'You think that's pretty terrible, don't you?' he asked.

I knew I should grin and say, 'Why no--it's just nature,' or some other disarming remark to avoid provoking him.

'Don't you?' he insisted pleasantly.

'I guess I do.'

'Why hell--everybody does it. Don't you know that?'

'No sir.'

'Well, they sure as hell do. We figure we're doing you people a favor to get some white blood in your kids' (pp. 108-109).

Griffin's experiences, as the excerpt suggests, were not pleasant. Nonetheless, his reporting revealed how certain whites in the South actually thought of blacks. Though he posed as a black and indeed tricked the whites he encountered, his revelations were honest. Note, however, the form he uses to present one of the many truths: literary new journalism. Though he uses the first person pronoun "I," since he is involved in what he reports, his use of description and dialogue

dramatically characterize the scene, the mood, and the startling if not ugly side of human nature. If this had been a mere news story, the emotion as well as the sense of decency would have been lost.

Gay Talese: A Literary New Journalist

Gay Talese, the pioneering new journalist whose Esquire article, "Joe Lewis: The King as a Middle-Aged Man," influenced Tom Wolfe, was born in Ocean City, New Jersey, in 1932. A graduate of Ocean City High School, Talese entered the University of Alabama and majored in journalism. He wrote sports columns for the campus newspaper and contributed sports stories to the Birmingham Post Herald. His writing was greatly influenced by Red Smith of the New York Herald Tribune.

Talese, upon his graduation in 1953, tried to get a job with the Herald Tribune as well as several other New York newspapers. Eventually, he obtained a position with the New York Times, for which he wrote--at least for the first two years--traditional news stories. In 1955, however, one of his vignettes of New York City life appeared in the New York Times Magazine. According to a writer for Current Biography (1972),

After its appearance, Talese's slices of city life, describing forgotten heroes and heroines and anonymous people with unusual occupations or interesting messages, appeared ever more frequently in the Times...(p. 424).

Talese's talents were recognized by the Times editors, and they promoted him to chief human interest writer when Meyer Berger, the Times' popular colorful feature writer (and new journalist), died in 1959. A year later he contributed his first article to Esquire which, according to Talese (1970),

...was an essay on obscurity in New York City, a series of vignettes on the unnoticed people, the odd facts and bizarre events that had caught my fancy during my travels around town as a newspaperman...(p. viii).

His contributions were collected and published under the title New York—A Serendipiter's Journey in 1961. Talese, who had tried to use the techniques of fiction in this collection, confessed that he had failed to do so. As he put it (1970),

I did not get very far..., finally relying more on the selection of my material than on style to reflect the glamour and gloom that I have always felt so strongly in New York (p. ix).

His first new journalistic articles were profiles of celebrities and were written for Esquire. Such candid features on Joshua Logan, Frank Sinatra, Joe DiMaggio, and Peter O'Toole, among others, contained the necessary ingredients to be termed new journalism. Indeed, Talese's ability to capture the scenes, the conversations, even what the characters were thinking (interior monologue) enabled the reader to learn more about the individual.

In his first book-length piece of nonfiction, The Bridge (1964), which concerned the building of the Verrazano-Narrows Bridge linking Brooklyn to Staten Island, Talese spent several months researching the subject. Although the book was well received by reviewers, Talese believed he had not investigated the subject long enough. This, of course, was characteristic of Talese, the reporter, for he wrote that he had to remain with a subject long enough to see life change in some way (Talese, 1970, p. viii).

A second collection of articles entitled The Overreachers appeared in 1965, the year he resigned from the Times to devote his energy to writing books. His first effort after he had left was ironically a

human interest history of the New York Times. Published in 1969, The Kingdom and the Power began with the purchase of the newspaper by Adolph Ochs and covered some 60 years. Talese, who had perfected his use of interior monologue, used it frequently in his colorful descriptive mammoth account; and he left nothing unsaid. Unlike most historical narratives, The Kingdom and the Power candidly presented the anguish, the tension, the petty squabbles, the ill feelings among management, editors, and reporters. Critics praised the book for its intimate detail and dramatization, and the book became a bestseller. However, a few of the book's personalities did not particularly care for Talese's portrayals, nor did they particularly enjoy his use of interior monologue. Some questioned whether he or any other reporter could know actually what a person was thinking. They failed to realize that Talese had spent several years researching the book and that he had worked at the newspaper for years.

A third book of articles, Fame and Obscurity, appeared in 1970. One year later, Honor Thy Father, Talese's revealing portrayal of the Mafia family headed by Joe Bonanno, was published. Talese, who had received the cooperation of Bonanno's son, Bill, researched for six years the mechanizations of the underworld and presented not only an accurate historical account of organized crime, but a tender portrait of Bill's life as well as his wife's and children's. Talese, who emphasized the differences in thinking between generations, removed the tarnished stereotypes and painted reality.

Talese did not have another book in bookstores until Thy Neighbor's Wife was published in 1980. A study of American sexuality, especially men's, the book was severely criticized by reviewers for its

shallowness. However, psychologists and sociologists praised the book for its honest portrayal of Americans after the sexual revolution. Of course, Talese was not pretending to be a psychologist or sociologist; he was a reporter who wrote of what he saw and heard.

The following excerpt is from "The Road to Romy" (1961) and illustrates Talese's power to capture dialogue accurately and to describe a scene realistically:

On the movie set she was the star, the little princess, and Otto Preminger put an avuncular arm around her and hugged her, and the studio photographers rushed in, cameras clicking, and pleaded, One more, Romy; one more, please.

Romy Schneider posed for a few moments but then, quickly bored, said, 'Stop, no more!'—and they stopped.

It was an afternoon in Rome, and Preminger's film was nearly finished, and Romy Schneider was anxious to get back to the hotel.

'But, Romy,' cried the publicity man, 'you have interviews scheduled for today.'

'Not today,' she snapped. 'Today I am tired. Maybe tomorrow.'

And off she went in her Karmann-Ghia, leaving the publicity man to explain that she was probably upset because her boy friend, the actor Alain Delon, had not telephoned her this morning from Tokyo. The movie journalists and magazine writers were disgusted, and some asked themselves: Why do we, who might otherwise be interviewing people of Meaning, pursue these silly movie stars?...forgetting that such stars have more meaning for more people than all the Adlai Stevensons, the Barry Goldwaters, the Margaret Meads, the Sirimavo Banduanaiques, the Marianne Moores, the Jomo Kenyattas, because the star, alas, bestows glorious hours of escape upon the world, and Miss Schneider, at the age of twenty-four, knew this (pp. 161-162).

In the excerpt, in addition to the dialogue and the description, Talese makes a point that is apparently clear to him and to Romy Schneider, but not to the journalists trying to interview her: that actors have more meaning for more people than politicians, scientists,

writers, and others who achieve occasional recognition. The point was well made and perhaps provided a reason for Romy's rude behavior.

Rex Reed: A Literary New Journalist

Born in Fort Worth, Texas, in 1938, Rex Reed became perhaps the most perceptive interviewer of celebrities. As he wrote in 1968,

I was born...at a time when the big stars were Brenda Frazier and Hitler, and for the first ten years of my life I moved around from one Texas oil town to the next (with time out at the age of two to appear on a radio show in Pampa saying my ABC's, which made me something of a smarty-pants before I ever heard of a typewriter)... Then my family moved to Louisiana and Mississippi and we lived in everything from a motel near a Tabasco sauce factory to a crumbling Southern mansion near Natches--anywhere there was an oil boom...(p. ix).

His father was an oil company field supervisor, a position that required extensive travel. By the time Reed graduated from Natchitoches High School in Louisiana, he had attended 13 public schools. He attended Louisiana State University, where he edited the literary magazine and worked in various capacities for the campus newspaper. One of his editorials, "The Price of Prejudice," which attacked segregation and almost got him expelled after the Ku Klux Klan stoned the journalism school, was reprinted in the New York Times. Reed, despite the incident, received his bachelor's degree in 1960 and moved to New York City where he was offered a job as a copy boy, which he refused, by the New York Times.

For the next five years, while he tried free-lance writing, he worked as

...a jazz singer, a performer on a weekly Louisiana TV show..., a pancake cook on an oil rig in the Gulf of Mexico, a record salesman at Bloomingdale's, an actor in a summer stock company in the Anaconda Copper Mine in Butte, Montana, and the editor of a college literary magazine started by Robert Penn

Warren (Reed, 1968, p. x).

However, his career as a professional writer refused to blossom. Finally, in 1965, he attended the Venice Biennale Film Festival and interviewed Buster Keaton and Jean-Paul Belmondo. The New York Times purchased the Keaton interview and New York magazine, which was published by the old New York Herald Tribune, purchased the Belmondo interview. When Reed returned to New York City, he was immediately hired by Women's Wear Daily, Cosmopolitan, Status, and Holiday as a film critic. In addition, he contributed incisive interviews with such celebrities as Marlene Dietrich, Natalie Wood, Sandy Dennis, Warren Beatty, Michelangelo Antonioni, Governor Lester Maddox, Lucille Ball, Angela Lansbury, and Barbara Streisand, among others, to periodicals as Esquire, the New York Times, Cosmopolitan, Ladies Home Journal, Playboy, and Harper's Bazaar. As his popularity increased, so did the demand for his reviews and interviews. For example, in 1968 he became a music critic for Stereo Review, a position he held until 1975. The same year his first collection of interviews or stories, as he termed them, was published. Provocatively titled Do You Sleep in the Nude?, the book became a bestseller in spite of certain critics' belief that he had "forfeited journalistic objectivity in his pursuit of involvement" (Newsweek, Jan. 8, 1968, p. 47). Tom Wolfe, on the other hand, believed that Reed had "raised the celebrity interview to a new level through his frankness and his eye for social detail" (1973, p. 56).

In 1970 a second collection of articles and interviews with such celebrities as Simone Signore, Leslie Caron, Ingrid Bergman, and Jean Seberg, to name a few, appeared. Another popular book, it, too, had a provocative title, Conversations in the Raw.

Reed eventually became a film critic for the New York Daily News and Vogue, and later for the New York Post and Gentleman's Quarterly. In addition, he contributed a column to the Chicago Tribune Syndicate. He praised and criticized certain actors and actresses, including Paul Newman, George C. Scott, Jack Nicholson, Patty Duke, Barbara Streisand, and Glenda Jackson, and criticized certain award ceremonies, and the power of certain New York City critics.

Reed, who was a jury member at several film festivals, compiled articles and interviews for the following books: Big Screen, Little Screen (1971), People Are Crazy Here (1974), Valentines and Vitriol (1977), and Travolta to Keaton (1979).

Although Reed claimed he did not have any particular philosophy about interviewing celebrities, his ability to capture through the use of his senses the true personage enlightened readers from coast to coast and subsequently made him as much of a celebrity as those he interviewed. The reason for the popularity of his articles and books stems from his approach. As he put it (1968),

I don't really do interviews at all.... I just kind of follow people around and they tell me about their lives and I tell them about my life and suddenly a story forms in my head. I write what I see, sense, touch, smell, and taste. I don't give a damn about the established traditions of the Hollywood interview, because I am not part of the era when Marilyn Monroe used to sit down to breakfast at the Polo Lounge and tell Louella Parsons about Joe DiMaggio's batting average. I'm more interested in what people look like when they take off the goo at night. If I have any philosophy at all, it's cancel the moon, turn off the klieg lights, and tell it like it is (p. xi).

The following excerpt from the article, "Patricia Neal" (1969), illustrates Reed's ability to describe expertly the person he is interviewing as well as record accurately what the interviewee says:

Patricia Neal sat on a big yellow blanket in an old chair

with the bottom falling out of it and grinned. Watching Patricia Neal grin is like tasting ice cream for the very first time. There is no grin like it anywhere. It starts casually, down deep inside where the clockwork is, winds its way slowly up, catching on around the lips, then pauses, connecting along the way with some part of the brain that thinks sunny thoughts, and finally breaks wide open, letting in the world or the room or wherever she happens to be when she's grinning, and everybody feels at home. In a life full of minus signs, it's been a big plus, that grin.

'Mind you, I wasn't always this happy,' she said in her tiny dressing room in the back of an old warehouse on West 26th Street where she was between shots on The Subject Was Roses, the first movie she has made since she suffered those three hideous near-fatal strokes three years ago. 'When I recovered from nearly dying, I hated life. I couldn't talk, I couldn't move, I hated the nurse, I hated my husband Roald Dahl, who had to do all the housework and take care of all four of the children, I hated God, I lost all contact with religion, I really resented everything and everyone for letting me live to be a vegetable. I hated life for a year and a half, then I started learning how to be a person again and now I've loved life for a year and a half. And I love it a lot (p. 79).

Reed's use of description is rampant. He describes first the furniture, then expands on Patricia Neal's smile--indeed, the reader can visualize the movements of the actor's mouth. The following paragraph contains words spoken from that mouth, which is only fitting, and Reed allows the actor to converse freely, openly, without any interruptions. From this example, it is easy to understand why Reed is considered by many critics to be one of the better interviewers writing today.

George Plimpton: A Literary New Journalist

Born in New York City in 1927, George Plimpton attended Phillips Exeter Academy in New Hampshire, where he first became interested in journalism, and, after his graduation, Harvard University. Unfortunately, the calm life at Harvard was interrupted after a year. America's participation in World War II had cost the armed services not

only millions of dollars but thousands of lives; the military needed men. Plimpton enlisted in the Army in 1945. For three years, as a tank driver and infantryman, Plimpton witnessed the obscenities of man. When he was discharged he returned to Harvard; he received his bachelor's degree in 1950.

Although he had matured emotionally and intellectually, he immediately traveled to England to further his education. In 1952 and 1954 he received a bachelor's and master's, respectively, from King's College, Cambridge. However, he did not return to the United States after his formal education but moved to Paris where he, together with friends, founded the quality literary magazine, Paris Review. When the magazine was recognized for its high literary appeal, he returned to New York City to broaden the magazine's base of operations and to contribute to other publications. In 1955, for example, he wrote a children's book and contributed articles to numerous magazines. He taught at Bernard College from 1956 to 1958, and was an associate editor of Horizon from 1959 to 1961.

Plimpton, who had been interested in sports most of his life and who had fought in a bullfight in 1954, realized that readers of sports stories would not only be entertained by stories that mixed reporting with experience but would learn what the writer thought while he participated in the activity. In 1959, for three rounds, he fought Archie Moore. The excitement generated by the mere idea of an amateur boxing a professional was extraordinary. Plimpton knew he had to perform in other events. He played against tennis-pro Poncho Gonzalez; swam against Don Schollander; and played a rubber of bridge with Oswald Jacoby. Of course, he lost, but that was not important. What was

important was the experience gained from each competitive event.

For Sports Illustrated he described quite humorously the humiliating experience of pitching to eight baseball players. The article was expanded and published as Out of My League in 1961. The new form of reporting was instantly praised, and the book became a bestseller. Two years later he joined the Detroit Lions and suffered through rookie training. When he played as a quarterback in an exhibition game, he lost almost 30 yards in five plays. The experience, of which he was proud, was recorded in Paper Lion (1966), another well-received book of merit.

In 1967 Plimpton became a contributing editor of Sports Illustrated, for which he first enrolled as an amateur in three West Coast golf tournaments and second contributed several witty articles describing the disastrous experience. These articles were expanded and published as The Bogey Man in 1968.

Plimpton broadened his experiences in the 1960s and 1970s. In addition to playing and then writing about sports, he performed in several movies, including "Lawrence of Arabia," "The Detective," "Beyond the Law," "Paper Lion," and "Rio Lobo." He became a percussionist with the New York Philharmonic, the experience of which culminated not so much in articles and a book, but in his performances with the Philharmonic in Canada and on NBC-TV's "Bell Telephone Hour" in 1968. In 1971 he conducted the Cincinnati Symphony Orchestra. His other experiences, which included such feats as taming a lion, acting as a clown, performing as a comedian, among others, were recorded for television.

The following excerpt from Paper Lion (1973) is indicative of the

humor which Plimpton displayed throughout the book:

‘Set!...sixteen!...eighty-eight...fifty-five...hut one...hut two...hut three...’

The ball slapped into my palm at ‘three.’ I turned and started back. I could feel my balance going, and two yards behind the line of scrimmage I fell down—absolutely flat, as if my feet had been pinned under a trip wire stretched across the field, not a hand laid on me. I heard a great roar go up from the crowd. Suffused as I had been with confidence, I could scarcely believe what had happened. Mud cleats catching in the grass? Slipped in the dew? I felt my jaw go ajar in my helmet. ‘Wha? Wha?’—the mortification beginning to come fast. I rose hurriedly to my knees at the referee’s whistle, and I could see my teammates’ big silver helmets with the blue Lion decals turn toward me, some of the layers rising from blocks they’d thrown to protect me, their faces mashed, automaton, prognathous with the helmet bars protruding toward me, characterless, yet the dismay was in the set of their bodies as they loped back for the huddle. The schoolmaster’s voice flailed at me inside my helmet. ‘Ox!’ it cried. ‘Clumsy oaf.’

I joined the huddle. ‘Sorry, sorry,’ I said.

‘Call the play, man,’ came a voice from one of the helmets.

‘I don’t know what happened,’ I said.

‘Call it, man’ (p. 245).

Plimpton’s personalized form of reporting depicts a humiliating moment when apparently his cleats failed to connect with the earth. The lengthy paragraph describes not only what happened but how embarrassed he was for falling down without being tackled. Similar to a few writers and journalists, particularly Paul Gallico, who try to compete then write about the experience, Plimpton’s form is indeed new journalism, since the necessary elements, including dialogue, are present.

Nicholas von Hoffman: An Advocacy

New Journalist

Advocate Nicholas von Hoffman, who was born in New York City in 1929

and educated at the Fordham Prep School, "can't write a news story to save his prematurely gray head," according to Benjamin Bradlee, editor of the Washington Post.

But von Hoffman's dispatches as written were landmarks in the early, timid years of the new journalism: personal, pertinent, articulate, vital glimpses of man trying to make it in a more and more complicated world...(von Hoffman, 1970, p. 8).

Nicholas von Hoffman entered journalism in the 1960s, after he had served as an associate director of the Industrial Areas Foundation and as Saul Alinsky's chief organizer of the Woodlawn Organization, which was founded to serve the needs of Chicago's southside black community.

In 1963 he became a staff member of the Chicago Daily News for which he covered the civil rights movement, including the movement called "Freedom Summer" in Mississippi. His revelations were ultimately collected in the diary-like documentary Mississippi Notebook which appeared in 1964. In addition, he wrote interpretive stories on American universities and the students who attended the various campuses. His book, The Multiversity: A Personal Report on What Happens to Today's Students at American Universities, explored the same issues.

In 1966 he joined the staff of the Washington Post where, in addition to writing a column several times a week, he wrote stories on student riots, hippies, the Chicago Democratic convention, and Watergate. His book, We Are the People Our Parents Warned Us Against, which told through the characters' own words what life in the San Francisco's Haight-Ashbury district was like, was published in 1968. As Michael L. Johnson (1971) wrote,

Von Hoffman writes of Haight-Ashbury as having both an exotic kind of beauty and a sordid, ghetto-like ugliness. He sees all of the ambiguities of his subject... He portrays the lives and catches the voices of dozens of different people,

placing them together in a story that brings the hippie culture to life... His style is frequently rather conventionally prosaic, though he captures the argot of the people well and occasionally writes prose that is very close to the event it describes or sometimes poetic...(pp. 134-135).

A collection of his columns for the Washington Post appeared under the title, Left at the Post, in 1970. Von Hoffman's columns were powerful to say the least. Indeed, what von Hoffman wrote "produced more angry letters to the editor than the work of any other single reporter" in the newspaper's history, according to Chalmers M. Roberts (1979, p. 586).

Von Hoffman broadened his interests in the 1970s when he debated James J. Kirkpatrick on CBS's "Sixty Minutes" and contributed numerous articles to such periodicals as the Progressive, Harper's Bazaar, New Times, and Esquire. His critical examination of politics in America, Make-Believe Presidents; Illusions of Power From McKinley to Carter, appeared in 1978.

The following excerpt from one of his columns (1970) shows his new journalistic style:

When you've seen one, you've seen 'em all, these welfare ladies, fat from too much starch and too little protein, always out of breath, climbing the stairs by getting one foot up on the next and then pushing down on the knee. That's how they get up to the second floor of the National Welfare Rights Office, just a few of them, back in town to fulfill the scriptural injunction to be with us always, even unto and beyond National Togetherness Week.

Since the assassination of Aunt Jemima in the late 1950's, fat black women have not had only one moment of national acceptance. That came with Fanny Lou Hamer on television before the Democrats in 1964 saying, 'I'm so tired of being tired,' but quickly the country got tired of her being tired of being tired. The black women never have anything new to say. Always it's the same, they're poor, no rent money, nothing for the children. It's finally infuriating, like the uncooperative stubbornness of a bedridden relative who refuses to die and save the family aggravation and medical bills (pp. 18-19).

Von Hoffman's example illustrates his form of advocacy reporting. Opinionated, stereotypical, the excerpt seems to be against fat black women who receive welfare--that is, until the last three sentences. In these sentences, Von Hoffman presents their repetitive arguments, then, through the use of a metaphor, illustrates their predicament. The metaphor suggests that immediate measures should be implemented to correct the problem discussed.

Von Hoffman's contributions are undoubtedly filled with insight. As such, since he wrote on major issues of the 1960s and 1970s, any researcher, historian, sociologist, lay reader who is interested in learning about the black issue or the university issue that society faced during that period should read not only his columns but his books.

Michael Harrington: An Advocacy

New Journalist

Born in St. Louis in 1928, Michael Harrington attended parochial schools, then enrolled in the Jesuit institution, Holy Cross College, in Worcester, Massachusetts. When he received his bachelor's degree in 1947, he entered Yale University's Law School. Within a year he was dissatisfied with law and Yale, for he transferred to the University of Chicago where he studied English literature. In 1949 he received his master's degree and returned to St. Louis where he worked as a welfare worker until 1951. Although he had been convinced that socialism was necessary to improve American society, he had not actively promoted the idea until he moved to New York City where he not only worked as a staff member of St. Joseph's House of Hospitality, which catered to derelicts,

but worked as an associate editor of the Catholic Worker. When he left the monthly publication in 1952, he first joined the Workers Defense League and then became a researcher for the Fund for the Republic. For most of the 1950s he gathered information and wrote various Fund projects, including, according to a writer for Current Biography (1969), "a report on blacklisting in the American entertainment industry" (p. 170).

Harrington, who enjoyed stimulating conversations with other socialists in Greenwich Village, contributed articles to such periodicals as the Nation, Commentary, New Republic, Commonweal, the Reporter, Harper's, Atlantic, Dissent, and the Village Voice. From 1961 to 1962 he edited New America.

In addition, throughout the 1960s, he was associated with several socialist organizations: the International Union of Socialist Youth, the League for Industrial Democracy, and the American Socialist party, among others.

In 1962 he wrote the bestselling book, The Other America: Poverty in the United States, in which he exposed the fact that while America began to call itself "the affluent society" some 40 to 50 million Americans were poor both physically and spiritually. To say the least, the book was an indictment of the so-called American dream. Harrington called for immediate action, for he realized that only the larger society could implement socialized programs which would alleviate some of the problems. The book was respectfully received by critics, and by President John F. Kennedy who requested Congressional action as a result.

The Accidental Century, which defended democratic socialism and

severely attacked capitalism, appeared in 1965. In Toward a Democratic Left, which was published in 1968, he exposed and analyzed the problems of American society, including the technological innovations of the West which, he believed, created additional problems rather than remedies for man. However, he failed to provide an overall plan which would correct the problems he discussed.

Harrington, who expertly uses simple words in simple sentences, makes a complex point comprehensible:

Gardiner C. Means has a similar description of the mode of operation of the American corporation where the directors...try to run it well for the same reasons that the trustees of a great university seek to run the university well...

And yet, even though the old robber-baron psychology no longer operates, even though the aim is no longer a personal profit, the goal is still a private profit. Only now, the private recipient is not an individual or a family but the collective of managers itself. And the way in which this power has actually been exercised provides no warrant for the discovery of a corporate conscience.

Between 1958 and 1962, for instance, American manufacturers spent \$13.3 billion on new investment--and let 18 percent of their productive capacity stand idle. Socially, one result of this pattern was to promote a high, chronic rate of unemployment. On a public or conscientious basis it would be impossible to justify such a squandering of resources, both human and material. But with their targeted profit rates, the corporations go on strike whenever they cannot gain their predetermined return. More than that, their targets are established on a long-run volume of production so they can make their money even while allowing their plants to work far under capacity.

The steel industry is an excellent example of this process...(pp. 100-101).

Harrington makes his point, then supports that point with facts. In this case, he argues that although corporations are no longer owned by any one man, the same out-dated philosophy underlines their purpose nonetheless. To Harrington, the philosophy is not necessarily good for

the corporation, its employees, or society. Since Harrington supports his thesis with substantial evidence, readers realize that his argument is based on more than opinion.

Vivian Gornick: An Advocacy

New Journalist

Vivian Gornick, a feminist who taught English at the State University of New York at Stony Brook and later at Hunter College of the City University of New York, was born in New York City in 1935. She attended City College of the City University of New York, from which she received her bachelor's degree in 1957, and New York University, from which she received her master's degree in 1960.

Gornick, who wrote explicitly about women in contemporary society and the frustrations they endured from forced stereotyped sex roles, worked as a staff writer for the Village Voice from 1969 to 1977. Her investigative, advocative essays were collected and published in 1978 under the title, Essays in Feminism. In the "Introduction," she explained that the collection seemed to be "a reflection of the manner in which American feminists—both as individuals and as a movement—have been coming of age in this past decade (1978, p. 1)....

To Gornick,

The feminist perspective has grown measurably throughout American life because feminist consciousness has thrived and become ever more sophisticated whereas feminist dogma has shriveled and become ever more parochial (1978, p. 2).

Her essays, which explored such themes as liberation, lesbianism, feminist writers, the women's movement, Virginia Woolf, Dorothy Thompson, Margaret Fuller, among others, reminded the reader that few,

if any, progressive steps had been made since the essays first appeared.

The following excerpt from "On the Progress of Feminism: The Light of Liberation can Be Blinding" (1978) is not only indicative of her straight-forward style, but displays her power to advocate as well as inform:

It breaks my heart to hear a woman speak of 'ripping off' a man, of another calling a man she lives with—and has every intention of continuing to live with—a 'male chauvinist pig' twenty-nine times a day, or another reveling in the open hostility she displays toward every man she sleeps with. It breaks my heart because I know equally well the confusion and the despair and the frustration behind such a woman's words. I know that her emotional wheels are spinning, and that she can't see her way past her present position. And I know also that somewhere inside her, perhaps well below the conscious level, she apprehensively feels that displaying the same emotional viciousness toward men that they have displayed toward her may be suspicious proof of the female's crippled ability to assume responsibility for the making of her own life.

And I want to say: have faith, my sister. The place in which we now find ourselves is unavoidable, but soon it will prove insupportable. Soon it will prove emotionally unsatisfying, and with that emotional dissatisfaction comes another leap toward understanding, and with that, the automatic courage to press further and be off down that road once again. It is insufficient to the cause to concentrate on man-hating; it exhausts your energy and makes you lose sight of the real aim of the struggle. It is not the action that will return your life to you; it is not the way to the end of that road, and the end of that road is all that counts (pp. 42-43).

More personal, perhaps, than most of the advocacy reporting of the 1960s and 1970s, Gornick's piece reveals that she is extremely close to her subject. Though it would seem she would be in favor of feminists who revel in their verbal castration of men, Gornick's position is reserved, far-sighted, and logical, for she looks ahead to the future. She realizes that name-calling merely causes frustration which ultimately drains the body, physically as well as mentally. Consequently, she encourages her sisters to look ahead, to concentrate

their efforts on tomorrow and on the end of the road. Though Gornick provides few, if any, facts to support her point, facts in this instance are not needed, since her piece is spiritual in tone.

The feminist movement was and is an important critical issue in America. Though Gornick is merely one of many writers who write about the women's movement, her efforts, as well as efforts from her peers, helped bring appropriate legislation to several cities, states, and, to a certain extent, to federal employment practices. However, since the main purpose of the movement has not been achieved at the national level, Gornick and other writers will continue to examine the issue and its ramifications in newspapers and magazines and on television.

Joseph C. Goulden: A Muckraking

New Journalist

Born in 1934 in Texas, Joseph C. Goulden attended the University of Texas from 1952 to 1956 and began a career in journalism as a reporter for a newspaper in Marshall, his hometown. Two years later he moved to the Dallas News, where he worked as a reporter until he was offered a position with the Philadelphia Inquirer in 1961. Goulden, perhaps one of the most revered if not prolific investigative muckraking journalists who ever wrote an expose article or book, remained with the Inquirer until he resigned in 1968 to devote his time to free-lance writing.

His first book, The Curtis Caper (1965), was immediately followed by other investigative reports, including Monopoly (1968), which exposed the gigantic and most powerful corporation on Earth--the American Telephone and Telegraph Company; Truth is the First Casualty: The Gulf of Tonkin Affair, Illusion and Reality, which presented comprehensively

the often complex Gulf of Tonkin incidents that catapulted the United States military involvement in Vietnam; The Money Givers (1971); Meany: The Unchallenged Strong Man of American Labor, which painted a different portrait of one of America's labor bosses; The Superlawyers: The Small and Powerful World of the Great Washington Law Firms (1972), which in traditional muckraking fashion, disclosed the corruption of and the collusion between certain Washington law firms and members of the federal government; The Benchwarmers: The Small and Powerful World of the Great Federal Judges (1974), which disrobed the judges for their unlawful decisions; The Million Dollar Lawyers (1978), which examined the conduct of the most expensive legal representatives; Korea: The Untold Story of the War (1982), which revealed an undeniably accurate history of the Korean War; and Jerry Wurf: Labor's Last Angry Man (1982).

Goulden, who contributed incisive exposes to such periodicals as the Texas Observer, the Texas Monthly, Harper's, and the Nation, to name a few, received praise from numerous critics for several of his in-depth studies, especially Monopoly, Truth is the First Casualty, The Superlawyers, and The Benchwarmers.

The following excerpt from The Benchwarmers (1974) is indicative of Goulden's direct approach. Seldom does he use excess words or sentences. He presents the facts and then his observations based on those facts:

After watching Chicago courts a few weeks, and talking with lawyers and other persons, I concluded the sorry quality of the bench there was attributable to a combination of bar apathy and politics. Such is also the case in Washington. Seldom will a prominent 'national' lawyer step down from the six-figure income that partners earn in superfirms for the \$40,000 salary of a judge. One prominent exception is Gesell, who was earning upwards of \$200,000 annually when he left

Covington & Burling in 1967 for the bench. But as one of his friends told me, "Gerry was bored silly. After you've won all the big ones, and you're not even 50 years old, and you have all the money you can ever spend, what's the excitement about law? I don't think Gerry 'left' Covington; I think he just decided he wanted a new career.

More often the appointees are politicians who didn't quite make it on the national scene, or attorneys whose practices were marked with more hustle than riches. Unadulterated politics are frequently a factor. During Lyndon Johnson's vice-presidential years, for example, one of the few old friends who stayed close to him was the fabled Washington lawyer-lobbyist Thomas G. (Tommy the Cork) Corcoran. So when Johnson succeeded to the White House, he did Tommy the Cork a favor by putting his brother, Howard, onto the district bench, even though his courtroom experience was minimal. A more complex deal put Luther W. Youngdahl of Minnesota on the D.C. bench in 1951. Youngdahl, a popular Republican, was just finishing his third term as governor when President Truman made the appointment. As a Washington Times-Herald editorial bitterly observed, with Youngdahl's name on the ticket for reelection in 1952, "the chances of the Democrats seemed about nil. The New Dealers reasoned that if they bought off Youngdahl with a judgeship, they would improve their chances (pp. 277-278).

Goulden, like any muckraker, exposes his subject by providing incidents or examples. In this case, he illustrates who became justices, why, as well as how. The information he presents says little for one aspect of the American judicial system.

Goulden, like other muckrakers, informed the American people of wrongdoing. For example, Goulden's book, Monopoly (1968), undoubtedly influenced politicians to examine the American Telephone and Telegraph Company and its hold on the communications industry. Eventually this examination led to the company's breakup. His book, Truth is the First Casualty: The Gulf of Tonkin Affair, Illusion and Reality, opened the eyes and minds of readers, including politicians, to the fact that what had happened in the Gulf of Tonkin may not have happened as it had been reported. His other exposes had similar effects.

Philip Stern: A Muckraking New Journalist

Born in New York City in 1926, Philip Stern received his bachelor's degree from Harvard University in 1947. He then moved to New Orleans where he worked as a reporter and editorial writer for the New Orleans Item. After a year, however, he resigned and for the next several years worked as a legislative assistant to Representative Henry M. Jackson and later to Senator Paul Douglas and as a personal assistant to Wilson W. Wyatt. From 1953 to 1956 he served as the director of research and as the senior editor of the Democratic Digest for the Democratic National Committee. From 1957 to 1961 he worked as an editor and later publisher of the Northern Virginia Sun. After another year of public service, he turned what he had learned from politics and journalism into several bestselling exposes, including The Great Treasury Raid (1964) and The Rape of the Taxpayer (1972).

In 1974 he became a special assignment reporter for the Washington Post, a position he held for over a year. Stern, who was devoted to investigative journalism, founded the Fund for Investigative Journalism for the sole purpose of enabling journalists to learn what functions the institutions in American society were performing.

The excerpt below is from The Rape of the Taxpayer (1972) and exemplifies Stern's form of investigative muckraking. Instead of belaboring a point to the extent that it irritates the reader, he uses simple words and sentences to discuss what would ordinarily be discussed in complex jargon:

A similarly one-sided tax arrangement accounts for one of the most intriguing but useless tidbits of information I picked up in the course of writing this book: namely, that most American brassieres are now made in Puerto Rico. The exodus of this industry from the continental United States

does not stem from the American Women's growing disenchantment with bras. It stems, instead, from Section 931 of the Internal Revenue Code, which has spawned a creature known as a 'possessions corporation.' This creature enjoys all the tax advantages of Amalgamated Buttonhook's Irish operation--and then some. A budding brassiere company can, for example, set up a Puerto Rican operation, deduct all the start-up losses and reduce its U.S. taxes. Once it becomes profitable, the Puerto Rican company suddenly claims treatment as a 'possessions corporation.' As such, it is spared both U.S. and Puerto Rican taxes for a time. The U.S. parent company can also, after a time, liquidate the Puerto Rican firm and bring the untaxed profits it has earned back into the United States without ever paying a dime of taxes (p. 285).

The excerpt discloses not an illegal act by a corporation but to certain readers an immoral act. Stern, like Goulden and other muckraking journalists, reveals what he has learned by providing an example. Whether he used brassieres because of what was occurring in American society is anyone's guess. Since women were frequently burning their bras during the year in which this book appeared, his hypothetical choice of products was only fitting.

Stern's books, especially The Rape of the Taxpaper (1972), informed legislators that the American tax structure was unfair and that it had to be changed. Consequently, though the tax structure was not changed as much as Stern would have liked, certain implementations were made. As a result, the tax structure was improved, if only slightly.

Thomas Powers: A Muckraking

New Journalist

Thomas Powers, an investigative reporter who won a Pulitzer Prize in 1971 for his story on Diana Oughton, a radical youth who was killed in Greenwich Village, was reared in New York City. Born in 1940, he was graduated from Yale University in 1964. He worked for two years as a

reporter in Rome, Italy, for the Rome Daily American before he returned to New York City to work for the United Press International.

His first book, which was an expanded version of his award-winning story, was published in 1971. Titled Diana: The Making of a Terrorist, Powers explored the numerous unpredictable causes for Oughton's tragic ending. Two years later, in The War at Home: Vietnam and the American People, 1964-68, he examined in depth the societal and attitudinal changes of America and its people toward the Vietnam War.

Perhaps his most important expose appeared in 1979. Titled The Man Who Kept the Secrets: Richard Helms & the CIA, the book revealed the questionable subversive operations of the CIA which occurred while Helms was associated with the agency. Powers, who questioned the agency's role in the world, a role he believed had become a problem, discussed in the introduction four aspects of the problem (1979):

1) American intervention in foreign countries always matters more to the nation in question than it does to the United States. Yet the decision to proceed is often reached in a manner which is shockingly casual....

It is tough enough for Americans to run their country wisely; the idea that they can do better for someone else's is sheer presumption.

2) Just as American power has more sway in other countries than it can claim by right, local CIA officers exert a disproportionate influence on local events, especially after a decision to intervene has been reached....

3) The CIA has been too quick to surrender responsibility for what allies undertake with its aid, and other high officials in Washington have been too ready to let it do so....

The United States should not, and in any event can not, run the countries it chooses to help, but this is a feeble defense against responsibility for everything which follows....

4) Perhaps the most troubling aspect of the CIA is the hardest to explain, because it represents at once both the

field of its greatest success and its passive acceptance of fatal dangers about which there is very likely nothing to be done...(pp. viii-x).

Throughout the book, attention was focused on Helms and the various clandestine operations performed by members of the agency; however, Powers considered the actions in reference to the four aspects. Thus the candid revelations substantiated the problem Powers had proposed.

The writing, on the other hand, was descriptive to say the least. Powers' insight into the American political structure enabled the reader to comprehend what would ordinarily be a complex subject. The following excerpt illustrates his insight through the use of a metaphor:

The President is the sun in the CIA's solar system. The Cabinet secretaries are usually political figures in their own right, with constituencies and interests which sometimes conflict with the President's, and the Washington bureaucracy is a great sullen rock which has seen Presidents come and go. But the Central Intelligence Agency and its director serve the President alone.

American Presidents are figures of unusual power, king and prime ministers rolled into one. Their relations with men who also want to be President can be stormy, but they are figures of almost romantic appeal to the lesser men of power in Washington. They are drawn toward him; they hope to gain his confidence, to exercise the power only he can bestow, to share his hour in history. The primacy of Presidents is the great fact in the CIA's daily round. If the President does not trust or value the Agency's product, then the paper it produces ceases to have weight in government councils and it might as well unplug its copiers, because it is only talking to itself...(1979, p. 159).

Though Powers is somewhat poetic in his descriptions of the various relationships between the executive branch of the federal government and the CIA, the facts he discloses are undeniably true. The metaphor serves its purpose well, for the reader easily grasps what Powers hands him. Few muckraking journalists, however, rely on such literary devices as metaphors, especially metaphors of a poetic nature, to disclose information.

Bob Woodward and Carl Bernstein:

Two Muckraking New Journalists

Bob Woodward and Carl Bernstein uncovered a series of events that first angered then indirectly forced President Richard Nixon from office. Woodward, who did not enter journalism until he was 27, was born in Illinois in 1943, where he attended public schools. Upon his graduation in 1961, he entered Yale University on a naval ROTC scholarship. When he received his degree in 1965, he fulfilled his obligation to the Navy by serving as a communications officer aboard two ships and as a communications liaison officer in Washington, D.C.

After he completed five years of duty, he applied to the Harvard Law School. Although he was accepted, the desire to become a reporter postponed his law career. First he tried the Washington Post, where for two weeks he wrote stories, stories that were not published. The editors of the Post advised him to return when he had some journalistic experience. As Woodward (1976) put it,

I had failed the Post tryout, and I was upset by that. I had loved working in the Post newsroom. It was another failure coming right with my divorce (p. 23).

Nonetheless, the editors of the Post helped him get a job with the Montgomery County Sentinel, where he was assigned civic association meetings and press releases. Woodward emphatically hated the work. Within weeks he was covering stories in his off hours; if the topics were interesting the Sentinel used them.

Woodward returned to the Post in 1971 and became an investigative reporter. Although he was not considered to be the best writer for the Post, he was energetic and persistent, and his stories on drugs, police corruption, restaurants, business corruption, Blue Cross-Blue Shield,

and medicaid abuses made the front pages. In short, he would follow a tip or lead until the end.

In 1972 Barry Sussman, the Post's city editor, called Woodward and informed him that five well-dressed men had been arrested for burglarizing the Democratic National Committee's headquarters in the Watergate complex. Woodward attended the arraignment and subsequently helped write a front-page story on the break-in. Story after story appeared and each disclosed another link between the burglars and the White House.

Carl Bernstein, unlike Woodward, was born and reared in Washington, D.C. A year younger than Woodward, he disliked school. When he was 16 he became a copy boy at the Washington Star, but his determination to become a reporter encouraged him to write stories about various civic meetings, and he eventually advanced to city desk clerk and later telephone dictationist. As Bernstein (1976) emphasized,

The dictation bank was how you got to the reporter training program, so it was highly competitive. I was a lot younger than most of the others on the dictation bank, who had already gone to college and were in their twenties (p. 15).

Bernstein was eventually promoted to head dictationist on the day shift, but covered crimes, meetings, and fires at night. Although he became a member of the Star's reporting staff as a summer replacement, and attended the University of Maryland part time, he grew frustrated when he was ordered back to the dictation bank. He joined the Elizabeth, New Jersey, Daily Journal shortly thereafter, for which he wrote stories "on life in and around Elizabeth" and a column. His new journalistic, colorful personal reporting of the Manhattan blackout of 1965 appeared on the Daily Journal's front page and won a first prize from the New Jersey Press Association.

After he tried to get a job with one of New York City's dailies, he was hired by the Washington Post in 1966. Bernstein was assigned to various beats but, like Woodward, began to cover stories he thought were interesting. According to Leonard Downie, Jr., (1976),

As out of step and undependable as Bernstein could be, he nevertheless graced the pages of the Washington Post with self-assigned stories of life in and around Washington that were unequalled by other reporters. He began with a profile of the mixed-lifestyle, multiracial downtown neighborhood in which he himself lived and then moved on to articles about Saturday street life on the Wisconsin Avenue shopping strip of restored colonial Georgetown, the chic residential life amid Victorian architecture in Cleveland Park, and the clash of working-class whites and blacks in the distant southeastern section of Washington. These stories were filled with the local history and sounds he discovered every day. They were told mostly in vignettes linked by a sense of Bernstein's own presence in each neighborhood--much as he had done in less sophisticated fashion during the blackout in New York (p. 20).

Before Watergate, Bernstein also wrote several investigative stories on such topics as drug traffic, slum landlords, fly-by-night schools, and police corruption.

Although Woodward had been assigned to cover the burglary and had written several other stories concerning Watergate, Bernstein realized that Woodward could not cover all the tipsor leads and, consequently, persuaded the editors to make him a member of the team. Within four months "Woodstein" had traced the money to John Mitchell, the campaign director of CREEP (Committee for the Re-election of the President) at the time of the break-in, and had, according to a writer for Current Biography (1976),

...implemented key White House aides in the sabotage of the Democrats' national campaign. By mid-1973 the team's list of scoops was staggering: the participation of the FBI and the CIA in the Watergate coverup; laundered, illegal corporate campaign contributions; the planned character assassination of Senator Edward M. Kennedy; and the harassment of Nixon's 'enemies' by the Interanl Revenue Service...(p. 454).

In 1974 the reporters' first book, All the President's Men, which had meant to be the culmination of the tedious, even meticulous investigative work for their stories until other major investigative reporters began investigating Watergate, was published. The book, which disclosed how the team investigated the various leads, including the successes as well as failures in obtaining information for stories, was written in third person for the sake of objectivity. The book was praised by critics for its realistic depiction of the newspaper business and, of course, its authentic record of history.

Without question, the work performed by Woodward and Bernstein was of the utmost importance. After all, an American President was involved in a cover up. If that President had been allowed to commit an illegal act without having to pay any consequences whatsoever, other Presidents would have been inclined to do similar or, perhaps, worse acts. Simply because a person has been chosen by the people to serve as their President does not entitle that person to break the law or be above the law. Woodward and Bernstein indirectly made that point.

Two years later the reporters' second book, The Final Days, appeared. The reporters had intended to write of the impeachment and subsequent trial of the President from the perspective of six senators involved in the case; however, when they learned that the President would resign the idea was dismissed. The reporters received a year's leave of absence and began investigating the last 15 months of the Nixon White House. After interviewing almost 400 persons, the reporters wrote an in-depth account of the last days. The book sold well, but several critics, including James J. Kilpatrick and William Safire, severely lambasted the book for its disregard to historical reporting. The

scenes of the President with Henry Kissinger were considered by several critics to be "brutal, needless, tasteless, and profitable," according to a writer for Current Biography (1976, p. 35). Other critics termed the book a nonfiction novel because of its style and anonymous sources. Most critics, however, considered the book to be an extraordinary piece in contemporary history.

Woodward returned to the Post, but Bernstein resigned to devote his time to free-lance writing. He contributed articles to several periodicals, including Rolling Stone and the New Yorker.

The following excerpt from The Final Days (1976) is indicative of Woodward and Bernstein's investigative intuitiveness to recreate a humanistic scene that is never seen by the public. Through dialogue, interior monologue, and candid description the reader grows to realize that even leaders of countries have emotions:

The President broke down and sobbed.

Kissinger didn't know what to do. He felt cast in a fatherly role. He talked on, he picked up on the themes he had heard so many times from the President. He remembered lines about enemies, the need to stand up to adversity, to face criticism forthrightly.

Between sobs, Nixon was plaintive. What had he done to the country and its people? He needed some explanation. How had it come to this? How had a simple burglary, a breaking and entering, done all this?

Kissinger kept talking, trying to turn the conversation back to all the good things, all the accomplishments. Nixon wouldn't hear of it. He was hysterical. "Henry," he said, "you are not a very orthodox Jew, and I am not an orthodox Quaker, but we need to pray."

Nixon got down on his knees. Kissinger felt he had no alternative but to kneel down, too. The President prayed out loud, asking for help, rest, peace and love. How could a President and a country be torn apart by such small things?

Kissinger thought he had finished. But the President did not rise. He was weeping. And then, still sobbing, Nixon

leaned over and struck his fist on the carpet, crying, 'What have I done? What has happened?'

Kissinger touched the President, and then held him, tried to console him, to bring rest and peace to the man who was curled on the carpet like a child. The President of the United States. Kissinger tried again to reassure him, reciting Nixon's accomplishments.

Finally the President struggled to his feet. He sat back down in his chair. The storm had passed. He had another drink (p. 423).

Though the book contains the elements of literary new journalism, it discloses the last days of Nixon as President and subsequently is representative of the muckraking form. Since Nixon was forced to resign, an act that had never happened to another American President, and since Woodward and Bernstein enlightened the reader as to what apparently occurred within the White House, the form of reporting was only appropriate.

In the following chapter several observations regarding new journalism, new journalists, and new journalism's relationship to the modern novel will be presented.

NOTES

*Other literary new journalists of this period include: James Mills who wrote "The Panic in Needle Park" which described the effects of drugs on people. The article, which took several months to investigate and write, appeared in Life. Mills also wrote the incisive account of Detective George Barrett, a police officer who performed his duty, in the appropriately titled article, "The Detective." The article was published in Life and later expanded into a book; Robert Daley who was born in 1930. Daley, a former correspondent, wrote his first book in 1960. Titled The World Beneath the City, the book was an informative document of various problems which few readers ever considered, since the problems discussed were beneath the streets of New York City. In 1973 Target Blue: An Insider's View of the N.Y.P.D., which was an expose on police corruption, appeared. However, most of Daley's writing was literary in nature, not muckraking. For example, Prince of the City: The Story of a Cop Who Knew Too Much (1978) concerned a subject similar to Peter Maas' Serpico; J. Anthony Lukas who was born in New York City in 1933. Lukas was a general-assignments reporter for the New York Times when he wrote "The Two Worlds of Linda Fitzpatrick," an inquisitive, sensitive story of a girl from an upper class family who became involved in the psychedelic scene of Greenwich Village and was eventually murdered. The story was included in his new journalistic book, Don't Shoot: We Are Your Children! (1971). Lukas covered the Chicago Conspiracy Trial in 1969 and 1970 for the Times, and later wrote The Barnyard Epithet and Other Obscenities (1970). Through vignettes filled with intensity, he presented the court room's carnival atmosphere, certain traits of the judge, the personalities of the Chicago Seven, and certain traits of the jurors. He left the Times in the early 1970s and wrote articles for magazines. In 1975 he wrote Night: The Underside of the Nixon Years which focused on Nixon and the turmoil caused by Watergate; Thomas Thompson who lived from 1933 to 1982. Thompson, a former reporter, editor, and bureau chief, wrote the dramatic account of a Long Island father killing his drug addicted son in 1973. Titled Richie: The Ultimate Tragedy Between One Decent Man and the Son He Loved, the book contained the intensified emotion usually reserved for novels. He wrote the disturbing book, Blood and Money, in 1976. The book concerned the tragic death of a Texas socialite and the odd events that followed; Garry Wills who was born in 1934. Wills, who received his doctorate from Yale University, worked for the National Review, the Richmond News Leader, the National Catholic Reporter, and Esquire. He wrote an article on Jack Ruby's motive for killing Lee Harvey Oswald, articles on Jack Ruby's trial, an article on Joseph Stalin's daughter, an article on how the police prepare for riots, among others. His articles contained realistic description, dramatic dialogue, and insight into the characters' thoughts and behavior. He

covered the 1968 Democratic National convention in Chicago. In 1970 he began his column "Outrider" for the Universal Press Syndicate and wrote the controversial book, Nixon Agonistes: The Crisis of the Self-Made Man; Dick Schaap who was born in New York City in 1934. Schaap, a former sports editor, city editor, and columnist, wrote several biographies of sports personalities. In 1966 he wrote the investigative account Turned On: The Friede-Crenshaw Case which depicted the unforgettable, tragic story of Celeste Crenshaw and Robert Friede, two lives that were affected by drugs; Jay Robert Nash who was born in 1937. Nash, a former editor, wrote Bloodletters and Badmen: A Narrative Encyclopedia of American Criminals from the Pilgrims to the Present (1973) which, in brief graphic narratives, presented not only the basic information concerning each criminal's act, but recreated through descriptive scenes and dramatic dialogue the criminal's capture or arrest and the ultimate sentence. Hustlers and Con Men: An Anecdotal History of the Confidence Man and His Games and Darkest Hours: A Narrative Encyclopedia of World-Wide Disasters from Ancient Times to the Present appeared in 1976; Joseph Wambaugh who was born in 1937. Wambaugh, a former police officer, wrote his first book about police officers and police work in 1970. The novel, The New Centurians, was a bestseller and was followed by others, including The Blue Knight (1972). His book The Onion Field (1973) was another book about police work. However, it was based on an actual incident, the kidnapping of two police officers who were driven to an onion field where one of the officers was murdered while the other managed to escape; Kenneth Gross who was born in New York City in 1939. Gross, who worked for several New York City newspapers, wrote, with Bernard Lefkowitz, The Victims: The Wylie-Hoffert Murder Case--And Its Strange Aftermath in 1969. The book was a stirring dramatization which enabled readers to learn through scene-by-scene construction, description, dialogue, and interior monologue the victims before they were murdered, the police officers involved in the investigation, and the various suspects; Francis Fitzgerald who graphically depicted the obscenities as well as the injustices usually associated with combat in her book Fire in the Lake: The Vietnamese and Americans in Vietnam (1972). The book, which first appeared in the New Yorker, was perhaps the best of its kind in the sense of its cultural insight; Harrison E. Salisbury who was born in 1908. Salisbury worked for the United Press until 1949, and wrote Russia on the Way (1946) which was based on his observations. Salisbury was hired by the New York Times in 1949. Five years later, in a series of reports, he described graphically the horror of Stalin's Russia; he even proposed that Stalin may have been murdered by his comrades in 1953. Before he returned to Russia in 1959, he wrote extensively about the problems of New York City. He covered the Brooklyn street gangs and wrote the shocking, but sympathetic account The Shook-up Generation (1958). He toured Russia from 1959 to 1962 and wrote Moscow and Beyond: A Reporter's Narrative (1960) and A New Russia? (1962). He toured Red China and North Vietnam and wrote Behind the Lines--Hanoi, December 23, 1966-January 7, 1967 (1967). Salisbury used the elements associated with new journalism in his writing; Susan Sontag was born in New York City in 1933. Sontag, a former editor, wrote articles for magazines. In 1966 a collection of her essays, Against Interpretation, And Other Essays, was published. In 1969 a second collection of essays appeared. Titled Styles of Radical Will, the philosophical pieces ranged from the

emptiness of communication by certain artists to the value of pornography. One piece, "Trip to Hanoi," was based on her visit to North Vietnam. Sontag presented her impressions of the North Vietnamese people. She not only understood the North Vietnamese but presented their culture, their rebellion, and their revolution openly and without predilection. Other collections of essays followed: On Photography (1976), Illness as Metaphor (1978), and Under the Sign of Saturn (1980); C. D. B. Bryan who was born in New York City in 1936. Bryan, a former editor, wrote the disturbing account Friendly Fire (1976) which depicted the tragic death of Michael Mullen, a soldier who had been killed in Vietnam by U.S. artillery shelling and its effects on his family, especially his mother. Bryan, through dramatic and descriptive scenes, graphically depicted the Mullens' reactions; Elizabeth Kaye who wrote an article about Juan Romero, the Ambassador Hotel bus boy who gave Robert F. Kennedy a rosary. The article, "June 4, 1968: The Man Who Held RFK in His Arms," appeared in the Village Voice in 1972; Jim Bishop who was born in 1907. Bishop, a former reporter, feature writer, and editor for newspapers and magazines, wrote The Day Lincoln Was Shot (1955) which depicted the minute events of Lincoln's last day. In 1957 he wrote The Day Christ Died. The Day Christ Was Born: A Reverential Reconstruction appeared three years later. In 1964 A Day in the Life of President Kennedy was published and was successful; three years later, however, when A Day in the Life of President Johnson was published, the public cared little for the subject. In 1968 The Day Kennedy Was Shot was published much to the dismay of the Kennedys. Though he wrote other books, his "day" books were the most popular, for he used the elements found in new journalism; Theodore White who was born in 1915. White, a former correspondent and editor, wrote several books before The Making of the President 1960, but none had as much critical or commercial success, for the book was hailed by critics as a new form of political reporting. White had traveled the candidates' campaign trails and had presented the tidbits, the anecdotes, the little stories, the issues, the trials, the wins, and the losses. He had used elements of short stories and novels to report actuality. White continued the series through the 1972 campaign; William Manchester who was born in 1922. Manchester, a former reporter and correspondent, was asked to write The Death of a President: November 20-November 25, 1963 (1967) by the Kennedys. The result was an accurate, engaging documentary similar to a novel. His ability to portray fact as fiction was also evident in The Arms of Krupp (1968) and in American Caesar: Douglas MacArthur, 1880-1964 (1978); Tom Wicker was born in 1926. A former reporter, editor, and correspondent, Wicker wrote several novels in the early 1950s, several books about politics in the 1960s, the column, "In the Nation," for the New York Times, the bestselling novel, Facing the Lions, in 1973, and a penetrating account of the Attica prison riots in 1975. Since inmates had appointed him as a member of the Citizens' Mediating Committee, he had access to the prison and prisoners, and subsequently the ensuing disturbance which occurred. A Time to Die contained the elements, including dramatic dialogue and interior monologue, of new journalism; Jules Witcover who was born in 1927. Witcover, a former reporter who became a correspondent, political writer, and columnist, wrote 85 Days: The Last Campaign of Robert Kennedy (1969), a documentary filled with dialogue and interior monologue, which depicted accurately Robert Kennedy's campaign and

death. In 1970 he wrote The Resurrection of Richard Nixon which was another well constructed piece of political reporting. Other books about politics and politicians followed; Joe McGinniss who was born in New York City in 1942. McGinniss, a former reporter and columnist, wrote one of the most insightful books on how a Presidential candidate could be packaged and sold to the public. Titled The Selling of the President, 1968, the book concerned President Nixon's campaign and its effective use of the media; Cornelius Ryan who lived from 1920 to 1974. Ryan, a native of Dublin, Ireland, was a reporter, war correspondent, contributing editor, and editor for newspapers and magazines before he wrote The Longest Day: June 6, 1944 (1959), a historical account of D-Day that was based on over 1,000 interviews. Though reading like a novel, the book was fact. The Last Battle, a similar piece of writing, was published in 1966. A Bridge Too Far (1974), his third historical account of World War II, was published shortly before his death; Studs Terkel who was born in New York City in 1912. Terkel, a graduate of the University of Chicago's Law School, never practiced law. He wrote scripts for radio programs and acted in radio soap operas before he developed several radio and television programs in which he served as the host. He wrote about music for the Chicago Sun-Times. He gained national recognition when his book, Division Street: America (1967), was published. The book contained almost 100 conversations with as many people. Terkel revealed the attitudes of his interviewees by including brief descriptive narratives of the people being interviewed and, in some cases, brief descriptive narratives of the interviewees' offices or rooms where the interviews occurred. He used the same formula for other books, including Hard Times: An Oral History of the Great Depression (1970), Working: People Talk About What They Do All Day and How They Feel About What They Do (1974), and American Dreams: Lost and Found (1980); Mike Royko who was born in 1932. Royko, a reporter, columnist, and city editor, wrote about the political structure in Chicago for the Chicago Daily News. He also wrote about the little people and, like Jimmy Breslin, returned to the area where he had lived as a child and drew characters from that area, including his alter ego, Slats Grobnik. His columns were collected and published under the following titles: Up Against It (1967), I May Be Wrong, but I Doubt It (1968), and Slats Grobnik and Some Other Friends (1973). He wrote the bestselling book, Boss: Richard J. Daley of Chicago, in 1971. A witty, but candid portrait of the man and his city, the book informed the reader of how Daley used as well as abused his power. Royko joined the Chicago Sun-Times in 1978; Dan Wakefield who was born in 1932. Wakefield, a former reporter and editor for newspapers and magazines, wrote Island in the City: The World of Spanish Harlem (1959) which depicted with warmth, understanding, and compassion the story of one of the world's worst slums. In 1966 he collected some of his articles and, together with informative personal pieces which described what was happening to him at the time he was writing the articles, published Between the Lines. By incorporating the personal pieces, Wakefield presented more accurate pictures for the subjects discussed. In 1968 he wrote Supernation at Peace and War which revealed from mere observation that what was reported by the conventional press was incorrect; John Gregory Dunne who was born in 1932. Dunne, a new journalist, screenwriter, and novelist, met Joan Didion, another new journalist and novelist, who was born in New York City in 1934. Didion and Dunne contributed articles to various

magazines. One article, written by Dunne, concerned Cesar Chavez, the Chicano labor leader, and the grape-pickers' strike. Chavez's effort to organize the National Farm Worker's Association for the nonunionized California farm workers was honestly reconstructed. The article was expanded into the book, Delano: The Story of the California Grape Strike, in 1967. In 1969 his style of writing was powerfully exemplified in the hilarious, but honest report The Studio. Dunne, who had observed the mechanizations of Twentieth-Century-Fox and its attempts to produce large-scale musicals such as "Dr. Doolittle," "Star!," and "Hello Dolly!," which would, the company executives hoped, be huge box-office successes, mercilessly penetrated the glamour of Hollywood. He mixed fact with fiction in Vegas: A Memoir of a Dark Season which appeared in 1974. Didion received considerable praise when her collection of articles, Slouching Towards Bethlehem, appeared in 1968. The title was also used for the longest piece in the collection, an article filled with vignettes of hippidom, including characters and their varied ideas, and kaleidoscopic scenes. Didion captured the unusual life styles. In 1979 a second collection of articles appeared. Titled The White Album, the book was distinct in that each essay characterized Didion's life--from her breakdown in 1968, to her impressions on societal and political disorders of the late 1960s to the late 1970s. The White Album was personal, confessional, and perhaps for that reason some critics did not grasp the message or approve of the new journalistic style; Bill Moyers who was born in 1934. A former reporter, press secretary, and newspaper publisher, Moyers traveled across the United States and wrote of his experiences in Listening to America; A Traveler Rediscovered His Country (1971). The book was filled with vivid descriptions of cities, towns, countryside, and people. Through numerous conversations on various topics, he revealed what Americans believed. Moyers turned to broadcasting in the 1970s, hosting several programs, including "This Week" and "Bill Moyers' Journal: International Report." He can be seen on the CBS Evening News program; Jane Kramer who was born in 1938. Kramer worked for the Village Voice and the New Yorker, and collected 24 articles that had appeared in the former publication for her first book, Off Washington Square: A Reporter Looks at Greenwich Village, N.Y., which was published in 1963. Six years later she wrote a perceptive biography of Allen Ginsberg entitled Allen Ginsberg in America. A year later she wrote Honor to the Bride Like the Pigeon that Guards Its Grain Under the Clove Tree which concerned a kidnapping and assault of a 13-year-old Arab girl living in Morocco. Kramer, by using the techniques of the novelist, not only entertained readers but allowed them to experience Arabian beliefs and customs. In 1977 her story of Henry Blanton, a cowboy who lived and worked on a ranch in the Texas panhandle, which had first appeared in the New Yorker, was published. Titled The Last Cowboy, the book was filled with descriptive scenes, dramatic dialogue, and interior monologue. By using these elements, Kramer allowed the reader to hear, understand, and perhaps appreciate Henry Blanton, even though he was biased, rowdy, and chauvinistic; Sara Davidson who was born in 1943. Davidson, who worked for the Boston Globe, was an intuitive reporter who covered in fresh prose the alternative ways of life of the late 1960s. From rock groups and the counterculture to radical activists and the Robert Kennedy assassination, her bright colored phrases filled the Globe's pages. In 1977 her factual book, Loose Change: Three Women of

the Sixties, was published. The account, which recorded the experiences of three women who had lived together during the tumultuous days of the 1960s, attempted to trace the lives from the 1960s to the mid-1970s in an effort to record historically the effects of those scarred years on their lives; Don McNeill who lived from 1944 to 1968. McNeill was a reporter for the Village Voice who carefully observed the sights and sounds of the hippie world and then recorded what he observed in impressionistic vignettes. His articles were collected and published posthumously in 1970 under the title Moving Through Here; Paul Bullock who was born in 1924. Bullock wrote about Watts and what happened there like no other. In Watts: The Aftermath, by the People of Watts (1969), he allowed residents of Watts to explain their version of what occurred during the rioting. Bullock's experience in educational as well as employment problems of minority groups enabled him to acknowledge the tensions between blacks and whites; Robert Conot who was born in 1929. Conot, a former reporter and editor, wrote Rivers of Blood, Years of Darkness in 1967. An in depth account of the Watts riot of 1965, the book, written from the participants' point of view, depicted the incident which ignited the confrontation. The elements of new journalism were used not only to report the stopping of Marquette Frye for speeding, but the verbal and physical abuse that ensued; Claude Brown who was born in New York City in 1937. Brown, who was reared in Harlem, lived in the streets where he got into trouble with authorities. After several terms in reformatories, he continued his education. When Dissent published his article on Harlem, an editor at Macmillan asked him to write a book on the subject. In 1965 Manchild in the Promised Land, the story of a boy (Brown) who had lived in an environment that cared little about his development, was published. Due to its subject matter, the book brought attention to the civil rights issues. In 1976, he wrote The Children of Ham which concerned a group of Harlem teenagers who transformed not only abandoned apartments where they could live free of heroin, but their own lives. The group's efforts to improve themselves initiated a spark for others; Thomas B. Morgan who was born in 1926. Morgan, a former editor, contributed articles to magazines and wrote Self-Creations: Thirteen Impersonalities (1965), This Blessed Shore (1966), and Among the Anti-Americans (1967). His articles, which were predominately personality pieces filled with wit, were amusingly entertaining as well as informative. He wrote about celebrities, politicians, burlesque queens, scientists, authors, and people he met on the streets of New York City. His articles were like short stories, for they contained scene-by-scene construction, description, character development, and dialogue; Larry L. King who was born in 1929. King, a former reporter, editor, and correspondent, wrote profiles and articles which contained anecdotes within brief descriptive vignettes. His profiles and articles were published in various magazines and collected and published under such titles as ...And Other Dirty Stories (1968), The Old Man and Lesser Mortals (1974), and Of Outlaws, Con Men, Whores, Politicians, And Other Artists (1980); Pete Axthelme, a sportswriter and commentator, who wrote two impressive books on sports: The City Game: Basketball in New York From the World Champion Knicks to the World of Playgrounds (1970) and The Kid (1978). The first book, which examined both worlds of New York City basketball, was a revealing sociological analysis of literary merit. The second book concerned jockey Steve Cauthen and horse racing and, like the first, contained passages of

literary merit; Roger Kahn who was born in 192. Kahn, a former reporter and sports editor, became a sports columnist for several magazines. In 1968 he wrote The Passionate People: What It Means to be a Jew in America. Two years later he wrote The Battle for Morningside Heights Why Students Rebel which explored in depth the radical antics at Columbia University's Morningside Heights campus. The Boys of Summer, a book about the old Brooklyn Dodgers baseball team, was published in 1972. Written basically out of love for baseball and the Dodgers, the book was successful with both critics and readers for its incisive information and its informal composition. Filled with anecdotes, dialogue, and sports trivia, the book was an example of the new journalism. In 1977 he expanded several articles that had appeared in Sports Illustrated for the book, A Season in the Sun; John McPhee who was born in 1931. McPhee, a contributor to magazines and a writer for the New Yorker, wrote A Sense of Where You Are: A Profile of William Warren Bradley in 1965, The Headmaster (1966), Oranges (1967), Levels of the Game (1970), The Deltoid Pumpkin Seed (1973), The Curve of Binding Energy (1974), Coming into the Country (1977), among others. Most of these books were based on articles he had written for the New Yorker. His writing, which presented facts in a creative manner, was not reporting nor fiction, but a combination of the two; Larry Merchant who was born in New York City in 1931. A former sports columnist who wrote behind-the-scenes stories of coaches and athletes, Merchant wrote a witty, irreverent book about football in 1971. Titled And Every Day You Take Another Bite, the book was successful. In 1973 he wrote the hilarious book, The National Football Lottery, which unclothed the gamblers who placed bets on football games. In 1976 he wrote Ringside Seat at the Circus which failed to interest the critics; Robert Lipsyte who was born in New York City in 1938. As a sports columnist, Lipsyte wrote such articles as "The Long Road to Broken Dreams," "Where the Stars of Tomorrow Shine Tonight," and "Dempsey in the Window." Lipsyte, using the same techniques as previous sports reporters, revealed honestly and critically a particular sport and the glorified athletes who were human beings first and heroes second. In 1970 he penetrated the sports world in Assignment: Sports which, through vignettes, moved from the scores, the wins, and the losses, to the athletes themselves. Lipsyte, in the style of the new journalist, revealed more than the essential facts of a certain event; he revealed the thoughts, the mannerisms, and the characteristics of the participants. In 1975 he wrote Sportsworld: An American Dreamland which presented believable portraits of such athletes as Kareem Abdul-Jabbar, Muhammad Ali, Bill Bradley, Joe Louis, Joe Namath, among others. He also criticized the owners of teams, television executives and sports commentators, and newspaper and magazine journalists for selling and promoting spectator sports as necessities of life; Ralph Gleason who lived from 1917 to 1975. Gleason wrote "On The Town," a column for the San Francisco Chronicle, and The Jefferson Airplane and the San Francisco Sound (1969) which related the development of rock journalism to the growth of FM underground radio in San Francisco. Gleason also served as an associate editor of Rolling Stone; Al Aronowitz who wrote about Woodstock, the rock concert, in a series of articles for the New York Post. Aronowitz captured in print the crisis—from too many cars and too little food to too much rain and too little protection—and how, as each crisis was overcome, the spirit of Woodstock grew; Griel Marcus who wrote "The

Woodstock Festival" in 1969. The article praised the freedom that surrounded Woodstock and its many participants. Marcus contributed to the Rolling Stone; Albert Goldman who was born in 1927. Goldman had written music reviews for several magazines before he collected and published his columns and articles under the title Freakshow: The Rocksoulbluesjazzsickjewblackhumorsexpoppsych Gig and Other Scenes from the Counterculture (1971). In 1974 he wrote a biography of Lenny Bruce entitled Ladies and Gentlemen—Lenny Bruce!!. Candid, graphic, the book presented a side of the comedian few people knew or understood. In 1981 he wrote the controversial biography, Elvis, which was criticized for its seemingly demeaning tone and fading portrait of a rock legend. Goldman, who had written numerous articles which contained the elements of new journalism, realized that the elements were essential to writing biographies; Michael Lydon who was born in 1942. Lydon, a graduate of Yale University, wrote impressionistic accounts of rock stars, black artists, and music. He wrote about Paul Williams who founded Crawdaddy, a magazine which launched the careers of several journalists, including Jon Landau and Richard Goldstein. His book, Rock Folk: Portraits from the Rock 'n' Roll Pantheon, which was published in 1971, contained articles that had appeared in Rolling Stone, Ramparts, and the New York Times. He wrote Boogie Lightning in 1974; Robert Christgau who was born in New York City in 1942. Christgau, a senior editor at the Village Voice, wrote about rock music for the Village Voice, Newsday, among other publications. As a music critic, he reviewed not only the music but the artists and their characteristics. In 1973 his colorful book, Any Old Way You Choose It: Rock and Other Pop Music, 1967-1973, appeared. Christgau also wrote "Consumer Guide," a column, for the Village Voice and Creem, and "Secular Music," a column, for Esquire. In 1981 his guide to rock, Christgau's Rock Guide: Rock Albums of the Seventies, was published; Richard Goldstein who was born in New York City in 1944. Goldstein, a senior editor at the Village Voice, began his first column on rock music in the Village Voice. However, he contributed columns to Vogue and New York, and contributed articles on various subjects to other magazines. In 1966 he wrote the incisive book, One in Seven: Drugs on Campus. In 1969 he collected and published rock lyrics and other forms of expression under the title The Poetry of Rock. In 1970 he collected and published columns and other articles under the title Goldstein's Greatest Hits: A Book Mostly About Rock 'n' Roll. The writing was colorful, personal, and creative. Few writers who wrote about rock could compare with his skill; George Goodman or "Adam Smith" was born in 1930. Goodman, a graduate of Harvard University, worked as a reporter, an associate editor, and editor for several magazines. He was a contributing editor and vice-president of New York when he wrote The Money Game (1967), a bestselling book on finance. However, Goodman used the elements of new journalism to reveal Wall Street. In 1972 he wrote Supermoney, another book on finance. Nine years later Paper Money appeared. Goodman used the elements of new journalism in magazine articles, too; Frank Conroy who wrote the autobiographical novel Stop-time (1967). The book used the elements of new journalism to depict the mood of growing up in the 1950s and 1960s; Terry Southern who co-authored the bestselling satire Candy (1958). Southern, though he wrote other novels, was an editor at Esquire when he wrote "Twirling at Ole Miss," an article about a baton twirling contest in the South. Southern's form of reporting, which was faintly

autobiographical, preceded by several years Hunter S. Thompson's Gonzo journalism; and James Simon Kunen who was born in 1948. Kunen wrote perhaps the most personalized account of the 1968 SDS (Students for a Democratic Society) strike against Columbia University's involvement in research for the Pentagon, The Strawberry Statement. Kunen was a student at the university when he wrote the informal, diary-like account. Kunen contributed articles to newspapers and magazines in the 1970s.

**Other advocacy new journalists of this period include: Paul Goodman who lived from 1911 to 1972. Goodman criticized subjects from higher education to the so-called "organized system" in such books as Growing Up Absurd: Problems of Youth in the Organized System (1960) and The Community of Scholars (1962); Gail Sheehy explored the sometimes crazy world that prostitutes encounter in her book, Hustling: Prostitution in Our Wide Open Society (1973); Meg Greenfield brightened the pages of The Reporter during the 1970s with witty but precise reporting on subjects from "The Prose of Richard Nixon" to "A Tenth Class Reunion at Smith College"; Fred J. Cook who was born in 1911. Cook, a former reporter, editor, and rewriter, wrote investigative articles and books which concerned the corruption within city and federal branches of government, big business, and certain individuals. He wrote about murder, criminals of war, syndicate figures, politicians, and the Ku Klux Klan. He crusaded against conglomerates and for the little guy. His writing was recognized in 1980 for its spirit. He wrote such articles as "Gambling, Inc.," "The FBI," and "The Shame of New York." He wrote such books as The Unfinished Story of Alger Hiss (1958), John Marshall, Fighting for Justice, (1961), The Warfare State (1962), The FBI Nobody Knows (1964), What So Proudly We Hailed (1968), The Nightmare Decade: The Life and Times of Senator Joe McCarthy (1971), Mafia (1973), Lobbying in American Politics (1976), and Mob, Inc. (1977). Though some journalists may consider him a muckraker, he is an advocate because he discloses the problems, provides opinions, and provides measures which could be used to eliminate the problems; Murray Kempton who was born in 1918. Kempton, a former labor organizer, reporter, labor editor, columnist, and editor, worked for several newspapers, including the New York Post and the New York World-Telegram and Sun, and the New Republic. As a columnist for the Post, he covered civil rights and politics. He was concerned with the Red Scare of the early 1950s, and denounced Joseph McCarthy. Though his attitude toward Communists was not favorable, he believed members of the Communist party had rights. The book, Part of Our Time; Some Ruins and Monuments of the Thirties (1955), explored this attitude in depth. He addressed the problem of segregation logically and morally. Kempton strongly believed in human rights, and defended Carmine DeSapio, New York's Tammany Hall leader, and Westbrook Pegler, a columnist who was dismissed from the Hearst organization for his right-wing philosophy. A collection of his columns, America Comes of Middle Age: Columns, 1950-1962, appeared in 1963. He wrote The Briar Patch: The People of the State of New York Versus Lumumba Shakur, et al., which explored the deplorable injustices received by the Black Panthers from the New York court system, in 1973; Pete Hamill who was born in 1935. Hamill joined the New York Post in 1960, and three years later became a contributing editor to the Saturday Evening Post, for which he wrote stories about actors. In 1965 he wrote

a column for the New York Post; the column disclosed his beliefs on the Vietnam War, civil rights, differences between Brooklyn and Manhattan, the relationship between Arthur Goldberg and Vietnam policy, among others. Hamill worked for Newsday, contributed to the Village Voice, New York, and other magazines. Though he wrote several novels, his columns, which were collected and published under the title Irrational Ravings (1971), displayed his new journalistic style; Jeremy Lerner who was born in New York City in 1937. Lerner wrote articles on education in Harlem and on poverty for Dissent. The articles not only informed readers of the problems but initiated interest in other writers who investigated the conditions and wrote of their findings. Some, like Lerner, advocated reform. In 1964 he, together with Ralph Tefferteller, wrote The Addict in the Street which revealed how the addict thought of himself and of the world in which he lived. The book was not an indictment, but an attempt to reveal the problems and conditions addicts were forced to face. As Lerner mentioned, each addict was desiring to be like any average middle-class American. He emphasized that society had to change its methods as well as its laws concerning addicts. He called for more medical attention and less animosity by society. Lerner also contributed articles to the Nation, the Paris Review, the New Republic, the Atlantic, among others, and wrote the insightful Nobody Knows: Reflections on the McCarthy Campaign of 1968 in 1970; Harvey Swados who lived from 1920 to 1972. Though better known as a novelist, Swados advocated for social justice, particularly for the working man, in articles in Esquire, the Nation, and other magazines. His volume of short stories, On The Line (1956), was similar to Upton Sinclair's The Jungle. His essay, "The Jungle Revisited," informed readers that although times had changed since Sinclair's book, the basic problem was the same: a job in a meat plant was not challenging, glamorous, or lucrative; Seymour Krim who was born in New York City in 1922. Krim, a former reporter, story editor, book reviewer, editor, wrote in depth articles for Commonweal, Commentary, the Partisan Review, the Village Voice, among others. His essays were unusual in the sense that he used various literary devices to present his arguments. Collections of his essays appeared under the titles Views of a Nearsighted Cannoneer (1961) and Shake It for the World, Smartass (1970); Nat Hentoff who was born in 1925. Hentoff, a former announcer, writer, and producer for WMEX Radio in Boston, worked as an editor, reviewer, columnist and staff writer for various publications, including Downbeat, Book Week, the Village Voice, Liberation, the New Yorker, among others. He wrote about music, civil rights, poverty, the draft, education, and police corruption. His advocacy new journalism filled such books as The New Equality (1964), Our Children Are Dying (1966), and Does Anybody Give a Damn?: Nat Hentoff on Education (1977); Michael J. Arlen who was born in London in 1930. Arlen, who moved to the United States at 10, worked as a reporter, staff writer, and television critic. His early criticism concerned American society and television. In the Living-Room War (1969), which was a collection of articles, he discussed the weaknesses and possible effects of certain television programs, including news programs, upon viewers. Other collections followed, including The View from Highway 1: Essays on Television (1976) and The Camera Age (1981). In each volume, Arlen used an informal style, dialogue, questions and answers, and explanations to present his subject. His enlightening style filled the pages of the New Yorker, Atlantic, Harper's, Esquire,

and other magazines; and the books Exiles (1970), An American Verdict (1973), and Passage to Ararat (1975); Gore Vidal who contributed advocating articles to the Nation, Partisan Review, and other magazines, and collected his articles in the books Rocking the Boat (1962), Reflections Upon a Sinking Ship (1969), and The Second American Revolution (1982). His articles criticized the present American political system which, he claimed, was owned by the Chase Manhattan Bank and CBS (Columbia Broadcasting System); David McReynolds who insisted in "Notes on Another Death--And Our Shadowed Future," which appeared in the Village Voice in 1968, that Robert Kennedy's death was merely part of a pattern that had surfaced in America; Wilfred Sheed who criticized the clever tactics used by the McGovern camp to redesign the Democratic party in the article, "Donkey Serenade," which appeared in 1972 in the Saturday Review of the Arts; Don Duncan who wrote "The Whole Thing Was A Lie!" in 1966 for Ramparts. A harsh indictment against the Vietnam War, the article disclosed that soldiers in Vietnam were often lied to in order to persuade them to carry out their assignments. Duncan, a soldier of 10 years, left the service when he realized that the military had become corrupt, racist, and insensitive to soldiers' needs; Michael P. Lerner who wrote "Mayday: Anatomy of the Movement" in 1971 for Ramparts, a magazine that frequently published his work. His article concerned the protest march in Washington D.C.; in particular, it concerned the divisions within the organizational structure of Mayday which affected the Mayday march of 1971. Lerner severely criticized the organizers for failing to organize a massive demonstration; Robin Reising who wrote "The Vets and Mayday" in 1971 for the Village Voice. Reising described the People's Lobby Week, specifically the staged operation called Dewey Canyon III in which veterans carried out a simulated "search and destroy" mission among the citizens of Washington, D.C. Reising acknowledged that the veteran's demonstration greatly affected members of the Senate Foreign Relations Committee; Sid Bernard who was born in New York City in 1918. A former reporter, public relations writer, and editor, he wrote entertaining and informative articles that were typical of the 1960s new journalists. These articles appeared in such magazines as Ramparts, the Realist, Rogue, the Nation, Commonweal, among others. A collection of his contributions were published under the title This Way to the Apocalypse: The 1960's (1969); Richard Reeves who was born in New York City in 1936. A former engineer, reporter, and editor, Reeves wrote articles and books which exposed and analyzed politicians and the political process. In 1975, for example, he wrote the investigative analytical study A Ford, Not a Lincoln which explored the first 100 days of the Ford Presidency. Reeves failed to hide his biases. In 1977 he wrote Convention which concerned the shenanigans of Presidential conventions. Reeves stripped away the gloss and glitter from the 1976 Democratic convention and revealed in brief vignettes the carnival atmosphere. American Journey: Traveling with Tocqueville in Search of Democracy in America, which traced Alexis de Tocqueville's steps to learn what American democracy had become, was published in 1982. Reeves compared Tocqueville's journals with his to determine whether American democracy was still working. His findings were the same; Jack Newfield who was born in 1939. Newfield, an American New Leftist and a senior editor at the Village Voice, contributed articles on civil rights, lead poisoning, hippies, the 1968 Democratic convention, Students for a Democratic Society, Vietnam, Nelson

Rockefeller, John Lindsey, the media, poor whites, the legal system, Norman Mailer, Ralph Nader, Theodore Sorensen, Robert Kennedy, among other topics, to various publications, including Playboy, the Nation, New York, and the Partisan Review. Newfield advocated for morality, law, and equal justice, and against terrorists. He criticized the wrongs and praised the rights of American society. He wrote A Prophetic Minority (1966) which discussed the New Left, Robert Kennedy: A Memoir (1969), and Cruel and Unusual Justice (1974). With Jeff Greenfield, he wrote A Populist Manifesto: The Making of A New Majority (1972) which addressed the problems of American society and advocated reforms. A collection of his articles appeared in 1971 under the title Bread and Roses, Too; Steven Roberts who was born in 1943. A former reporter, Roberts became a New York Times bureau chief in 1969. Assigned to the Los Angeles offices, he gathered information on the California scene and subsequently wrote numerous impressionistic articles for the Times, Commonweal, Playboy, Esquire and other publications. A collection of his articles entitled Eureka! was published in 1974, the year he became bureau chief in Athens. Roberts captured the feelings and motivations of such people as Charles Manson, Cesar Chavez, Mae West, and Joseph Wambaugh. Though he could be considered a literary new journalist, Roberts included opinions and, in some cases, suggested appropriate reforms; Eldridge Cleaver who was a co-founder of Black Panther. Cleaver presented the Panthers' versions to reported incidents supposedly perpetrated by Black Panther members; James Baldwin who was born in 1924. Baldwin explored and deplored the injustices committed against blacks. His essays appealed to the human conscience to look beneath the skin and to think in terms of equality. In 1955 Notes of a Native Son, a collection of essays which penetrated the social injustices and prejudices of American society, was published. Though Baldwin wrote several novels, a second volume of essays, Nobody Knows My Name: More Notes of a Native Son, appeared in 1961. Two years later, in The Fire Next Time, he returned to the problems of racial prejudice. Other collections followed: No Name in the Streets (1972) and The Devil Finds Work (1976); Jill Johnston who wrote, among other articles for the Village Voice, "The March of the Real Women" (1972) which focused on the divisions within the women's movement, especially between "straights" and "lesbians". Johnston advocated that lesbians should have led the women's movement because they were not as confused sexually as the straights; Sally Kempton who wrote "Cutting Loose: A Private View of Women's Uprising" (1970) for Esquire. The article, written from a woman's perspective, described the changes within her marriage; Ingrid Bengis who wrote "Heavy Combat in the Erogenous Zone" (1970) for the Village Voice. Bengis revealed through personal journalism her difficulty in expressing her thoughts concerning sexuality because of the male-oriented terms; Midge Decter who was born in 1927. Decter, a former assistant editor, editor, managing editor, executive editor, book review editor, and senior editor at various magazines, including Commentary, Harper's and Saturday Review/World, and book publishing companies, wrote critical essays for several magazines. In 1970 The Liberated Woman and Other Americans, a collection of her essays, was published. The book, because of its controversial, rather conservative stand on the feminist movement, was reviewed by critics. Her second book, The New Chastity and Other Arguments Against Women's Liberation, which appeared in 1972, was extremely critical of the feminist movement.

Indeed, Decter asserted that the movement had not helped in women in their careers. Rather, the movement, by refusing to acknowledge the new freedoms, including birth control, had stifled women's efforts. In 1975 in Liberal Parents, Radical Children she ridiculed the youth of the 1960s and 1970s for not accepting responsibilities. She placed the cause on the parents. To Decter, parents had been too permissive; and Germaine Greer who was born in Australia in 1939. Greer, who earned her doctorate at Newnham College, Cambridge, contributed articles to alternative publications, and later to the Spectator and Esquire, among others. In 1970 she wrote The Female Eunuch which argued that women had stereotyped by men who, in actuality, had castrated women's sexuality. Greer called for a revolution of the spirit to correct the false perspectives about women society had created. Her contributions to the movement were read and reviewed on both sides of the Atlantic and, as a result, she was sought after by the media.

***Other muckraking new journalists of this period include: Robert Caro who wrote The Power Broker (1974) which exposed Robert Moses. Caro investigated Moses for seven years and learned that he had manipulated officials for some 40 years. Caro criticized Moses and his collusion with New York City and state officials to obtain access to independent public works authorities in order to build highways, bridges, and houses. The book won a Pulitzer Prize; Raymond Dirks and Leonard Gross who wrote The Great Wall Street Scandal (1974) which disclosed the illegal practices of the Equal Funding Corporation of America. Officials of the company had been engaged in a scheme that involved falsified records, counterfeit insurance policies, and millions of dollars in fraudulent assets. The expose forced stockholders to sell their stock; Noel Mostert who wrote Supership in 1975. The expose provided evidence which suggested that certain large ships were not necessarily seaworthy; Morton Mintz who was born in 1922. Mintz worked as a reporter for the St. Louis Star-Times and as an assistant city editor for the St. Louis Globe-Democrat before he was employed as a reporter for the Washington Post. He uncovered stories on baby-deforming drugs and the role of the United States Food and Drug Administration, among others, and wrote several books, including By Prescription Only (1967), The Pill: An Alarming Report (1968), and, with Jerry S. Cohen, America, Inc.: Who Owns and Operates the United States (1971); Andrew Kopkind who worked as a reporter, a correspondent, an associate editor, and as a foreign correspondent for the Washington Post and several magazines. Kopkind founded and edited Hard Times, a muckraking journal, in the late 1960s and early 1970s, and served as the editor of Ramparts, a similar muckraking journal, in the 1970s. He contributed muckraking articles to several publications, including I. F. Stone's Weekly and [More]. A collection of his articles, America: The Mixed Curse, appeared in 1969, several years before he became a contributing editor to the Nation; Geoff Cowan and Judith Colburn who, in 1969, exposed Operation Phoenix, a top-secret CIA and Army intelligence operation which trained counterinsurgency teams to torture and assassinate certain groups; John D. Marks and Victor Marchetti who wrote The CIA and the Cult of Intelligence in 1974. Marks wrote The CIA File, another expose, in 1976; Harvey Katz who contributed exposes concerning white-collar crime in Washington, D.C. to the Washingtonian. He also wrote Shadow Over the Alamo; New Heroes Fight Old Corruption in

Texas Politics (1972) and Give! Who Gets Your Charity Dollar? (1974) which disclosed the corruption within charities; Carleton Beals who lived from 1893 to 1979. Beals wrote investigative articles and books on various subjects, including politics in Latin America. He worked as a correspondent and columnist for the Nation; William Lambert who wrote an incisive article that exposed the relationship between convicted stock manipulator Louis Wolfson and former U.S. Supreme Court Justice Abe Fortas. Fortas, who had been considered by President Johnson for Chief Justice, resigned; Robert Sherrill who was born in 1925. Sherrill, a former reporter, worked for the Texas Observer and the Miami Herald before he worked as an editor for the Nation. He contributed articles to various magazines, and wrote such exposes as The Accidental President (1967), Military Justice is to Justice as Military Music is to Music (1970), The Saturday Night Special, and Other Guns With Which Americans Won the West, Protected Bootleg Franchises, Slew Wildlife, Robbed Countless Banks, Shot Husbands Purposely and by Mistake, and Killed Presidents (1973), among others; Bernard Nossiter who was born in New York City in 1926. A former reporter, Nossiter contributed controversial articles to the Nation. He served as the national economics reporter for the Washington Post before he moved to the New York Times in 1979. He wrote several critical books, including The Mythmakers: An Essay on Power and Wealth (1964), Soft State: A Newspaperman's Chronicle of India (1970), and Britain--A Future that Works (1978); Tad Szulc who was born in Warsaw, Poland, in 1926. Szulc uncovered several coups in South America, including the overthrow of Jaun Peron in Argentina, the Bay of Pigs invasion, the support of the United States for Pakistan, the "Prague Spring" in Czechoslovakia, among others. He wrote such controversial books as Twilight of the Tyrants (1959), The Cuban Invasion: The Chronicle of a Disaster (1962), which was co-authored by Karl E. Meyer, The Winds of Revolution: Latin America Today and Tomorrow (1963), The Bombs of Palomares (1967), Innocents at Home (1973), The Energy Crisis (1974), and The Illusion of Peace: Foreign Policy in the Nixon Years (1978). A former reporter for the New York Times, he contributed exposes to various magazines through the 1970s; Robert W. Greene who was born in 1929. Greene headed the investigative team at Newsday before he became the assistant managing editor. His work as an investigative journalist was excellent, for he disclosed the corruption in Long Island townships, particularly the illegal zoning practices. His team also followed "The Heroin Trail" from Turkey to New York City. In 1981 he wrote The Sting Man: Inside ABSCAM, a book which not only explained the FBI's operation but presented the author's assessment of Melvin R. Weinberg, the principal participant; David Wise and Thomas B. Ross who were born in New York City. Wise worked as a reporter, correspondent, and bureau chief for the New York Herald Tribune, while Ross worked as a reporter and bureau chief for the Chicago Sun-Times. In 1962, when interest in the Francis Gary Powers' spy mission was high, they wrote The U-2 Affair. Two years later they wrote The Invisible Government which disclosed that Richard Nixon had wanted the Cuban invasion before the 1960 election. The authors also examined the special group "54/12" which, at the discretion of the President, had the power to rule on certain clandestine operations without the approval of Congress. In 1967 they wrote The Espionage Establishment which presented two controversial theories regarding the CIA's seemingly uncontrollable power. In 1973 Wise wrote

The Politics of Lying which attacked the Wartime Information Security Program, the government's unsaintly role in the Dominican Republic and South Vietnam, and the press's failure to report the lies perpetrated by politicians. In 1976 he wrote The American Police State: The Government Against the People which discussed the manipulations perpetrated by the Nixon administration; David Halberstam who was born in New York City in 1934. Halberstam, a graduate of Harvard University, worked for several newspapers before he was hired by the New York Times. He covered national events and wars, and his coverage of the Vietnam War brought him national recognition. Indeed, Halberstam revealed the atrocities and the political corruption. He presented candidly what he observed. He was accused by certain government officials and journalists of writing inaccurate, sensationalized, and biased stories. In 1965 he wrote of his experiences in The Making of a Quagmire. He contributed articles on Vietnam, Robert S. McNamara, Richard J. Daley, Robert F. Kennedy, politics, the 1968 Presidential campaign, among other topics, to Harper's, Esquire, and other magazines. He wrote the interpretive studies The Unfinished Odyssey of Robert Kennedy (1969), Ho (1971), The Best and the Brightest (1972) which examined the Kennedy and Johnson administrations and their failure to recognize the inevitable consequences of America's involvement in the Vietnam War, and The Powers That Be (1979) which discussed the mechanizations of Time Incorporated, CBS, the Los Angeles Times, the Washington Post, and the New York Times; Neil Sheehan who was born in 1936. A graduate of Harvard University, Sheehan worked for the United Press and New York Times, for which he covered the Vietnam War, the Pentagon, the White House, and other beats. He was on special assignment when he disclosed the Pentagon Papers to the New York Times. The series revealed America's poorly designed Vietnam policy. In 1971 he wrote The Arnheiter Affair which concerned the questionable circumstances surrounding the removal of Commander Marcus Arnheiter from the Vance, a warship that patrolled off South Vietnam; Seymour Hersh who was born in 1937. Hersh worked for the United Press and the Associated Press. He wrote several articles about chemical and biological warfare which were published in magazines. In 1968 he revised the articles for the book Chemical and Biological Warfare: America's Arsenal which named the universities as well as the corporations doing the research and the development of chemical and biological warfare agents for the government. He also mentioned where the agents were stored and explained the hazards. In 1969 he wrote about Lieutenant William Calley and the My Lai massacre. In 1970 he wrote My Lai Four: A Report on the Massacre and Its Aftermath which was based on his reports. He later disclosed the apparent cover-up which had been attempted by the Army. The series of reports first appeared in the New Yorker, then was published under the title Cover-Up: The Army's Secret Investigation of the Massacre of My Lai Four (1972). Hersh also wrote about the secret bombing of North Vietnam and Cambodia, Watergate, the Kissinger wiretaps, questionable CIA activities, among other topics; Warren Hinckle who was born in 1938. Hinckle, a former reporter and editor, wrote muckraking articles for Ramparts and Scanlan's Monthly before he disclosed numerous underground activities in the book, Guerilla Warfare in the USA (1971). In 1974 he published a collection of his articles from Ramparts, including the controversial piece concerning James Garrison's investigation of the Kennedy assassination, under the title If You Have a Lemon, Make Lemonade. Hinckle contributed

to other magazines before he became a columnist for the San Francisco Chronicle. In 1980 he collaborated with William Turner on the book The Fish is Red: The Story of the Secret War Against Castro which exposed the CIA's useless, sometimes senseless, military and civilian efforts against Castro's regime; Peter Collier who was born in 1939. Collier was an investigative reporter for Ramparts who edited several controversial books, including Crisis: A Contemporary Reader (1969) and Justice Denied: The Black Man in White America (1970), and co-authored The Rockefellers: An American Dynasty (1976) which was a comprehensive examination of the Rockefeller empire. David Horowitz was the co-author; Ovid Demaris who was born in 1919. A former reporter, Demaris contributed articles to magazines and wrote several exposes. He covered such topics as the Mafia, kidnapping, crime in America, collusion between businessmen and politicians, terrorist groups, Dillinger, Jack Ruby, and J. Edgar Hoover; Richard Harris who was born in 1926. A former writer for the New Yorker, Harris wrote his first book-length expose, The Real Voice, which analyzed Senator Estes Kefauver's investigation into the drug industry's unscrupulous practices of selling and overpricing products, in 1964. Two years later he wrote A Sacred Trust which vehemently attacked the American Medical Association for its uncaring policies toward medical aid for the aged. In 1969 he expanded the New Yorker article, "The Turning Point," into the informative, fully documented book, Fear of Crime. He wrote Justice: The Crisis of Law, Order and Freedom in America, which analyzed the operations of the Justice Department under Ramsey Clark and later John Mitchell, in 1970. Decision, a detailed account of President Nixon's attempt to put an apparent racist on the Supreme Court, was published in 1971; Jack Nelson who was born in 1929. Nelson wrote articles about illegal gambling pay-offs, slot machine concessions, vice, inhumane conditions in a state hospital, the FBI and J. Edgar Hoover, among other topics for various newspapers, including the Los Angeles Times. In 1963 he wrote The Censors and the Schools which revealed how certain pressure groups tried to influence the selection and contents of textbooks. In 1970, together with Jack Bass, he wrote The Orangeburg Massacre which concerned the white-washed murders of three blacks on the campus of South Carolina State College; Peter Maas who was born in New York City in 1929. A former reporter, Maas wrote about Joseph Valachi, a Mafia hitman, for the Saturday Evening Post and later in The Valachi Papers (1969). Serpico, which concerned the rise and fall of the honest New York City police detective, Frank Serpico, appeared in 1973. Maas contributed numerous articles to magazines before he wrote the penetrating study King of the Gypsies in 1975. The book created a stir among the gypsies for its oversimplification of so-called gypsy practices such as con games, shams, revenge, and violence; Lucinda Franks who was born in 1946. Franks wrote about Belfast and the tragic deaths of the Israeli athletes at the Munich Olympics. She also wrote about Diana Oughton, a young member of the radical terrorist group, the Weathermen, who died a tragic death. In 1974, the year she joined the staff of the New York Times, she wrote Waiting Out a War: The Exile of Private John Picciano which concerned a young Army draftee who deserted the service. Franks traced his lower middle-class upbringing, his brief period of basic training, and his self-imposed exile in Sweden, where he eventually learned the realities of life. Though her work could be considered literary new journalism,

the fact that she disclosed illegal activity is enough to categorize her as a muckraking new journalist; Paul Brodeur who was born in 1931. Though he wrote for the New Yorker, he did not achieve national recognition until his study of the asbestos industry appeared in 1974. Titled Expendable Americans, the book focused on the dangers of asbestos fibers which cause asbestosis, a disease that eventually kills its victim, and the refusal of executives of asbestos plants to correct the problems. Brodeur revealed that government officials cared little about the problem. In 1977 he wrote The Zapping of America: Microwaves, Their Deadly Risk, and the Cover-Up which explained what microwaves were and how they were produced, and how they could possibly kill thousands of people. Brodeur also disclosed the government's intentional neglect of the problem; James Ridgeway who was born in 1936. Ridgeway, a former economics reporter for the Wall Street Journal, wrote investigative stories on such subjects as water pollution, auto safety, unethical business practices, and the energy crisis for the New Republic. In 1968, together with Andrew Kopkind, he founded and edited Mayday which ultimately became Hard Times, a Washington-based journal that exposed industrial and governmental corruption. He wrote The Closed Corporation: American Universities in Crisis, which asserted that American universities had changed into military and industrial rather than educational institutions, the same year. He wrote The Politics of Ecology, which concerned environmental pollution, in 1970. Ridgeway became a political columnist for the Village Voice in 1974. He contributed articles to other periodicals, and wrote the exposes The Last Play: The Struggle to Monopolize the World's Energy Resources (1973) and Who Owns the Earth? (1980); Rachel Scott who was born in 1947. A former reporter, Scott contributed investigative articles to various magazines, and wrote Muscle and Blood, which concerned occupational diseases caused from various safety problems in industry, in 1974. She was an investigative reporter and editor for Environmental Action; Mary Adelaide Mendelson who was born in 1917. Mendelson, a former case worker, a director of and consultant to various nursing homes, and a director of and consultant to state and federal committees on nursing homes and gerontology, disclosed the inhumane treatment within nursing homes in her book, Tender Loving Greed: How the Incredibly Lucrative Nursing Home "Industry" Is Exploiting America's Old People and Defrauding Us All (1974); Gene Marine who was born in 1926. Marine, who gained experience as a writer and editor at such publications as Frontier, Ramparts, and the Nation, contributed exposes to numerous magazines. In 1969 he wrote America the Raped which explored the ecological problems caused by technological progress. The same year he wrote about the Black Panthers in the appropriately titled book, The Black Panthers. In 1972, together with Judith Van Allen, he wrote Food Pollution; Jennifer Cross who was born in London in 1932. Cross worked in various capacities for various magazines and book publishing companies before she contributed articles to newspapers and magazines. In 1970 she wrote the The Supermarket Trap: The Consumer and the Food Industry which exposed the rise of the giant food industries and their corrupt advertising practices which enticed shoppers to buy more than they needed. Cross became a consultant to Consumer Action of San Francisco and the editor of California Consumer in the mid-1970s; Nick Kotz who was born in 1932. A journalist, Kotz wrote the revealing Let Them Eat Promises: The Politics of Hunger in America, which was a

disturbing study of the federal programs supposedly implemented to help the hungry, in 1969. Kotz contributed articles to various magazines and, for the Washington Post, co-wrote, with Haynes Johnson, the articles that appeared under the title "The Unions." The articles surveyed the problems between labor, business, and government; and Ralph Nader who graduated from the Harvard Law School. Nader, who was born in 1934, wrote extensively about auto safety, air pollution, food additives, nursing homes, water pollution, pensions, corporate power, federal agencies, nuclear energy, and banking, among other topics. In 1965 his expose, Unsafe at Any Speed: The Designed-in Dangers of the American Automobile, which revealed the ills of America's automobile industry, was published. In 1969 he founded the Center for Study of Responsive Law, and initiated the Public Interest Research Group, the Center for Auto Safety, and the Project for Corporate Responsibility. Four years later he founded the Capitol Hill News Service to cover the activities of congressmen.

****The editors include: William Shawn of the New Yorker. Shawn, who was born in 1907, worked as a reporter and editor for newspapers before he moved to the New Yorker in 1933. The magazine was eight years old. Shawn contributed to the column "Talk of the Town" before he was made an associate editor in 1935. Four years later he advanced to managing editor. When the founder and editor, Harold Ross, died in 1952, Shawn became editor. The magazine changed; it became more serious. Under Shawn, such writers as James Baldwin, Rachel Carson, Richard Harris, Charles Reich, Daniel Lang, and Hannah Arendt presented ideas in essays or exposed major problems in lengthy articles; Clay Felker, the former publisher of New York, who was born in 1925. A former writer, features editor, and editor at several magazines and newspapers, Felker became the editor of New York in 1963, when it was the New York Herald Tribune's Sunday supplement. When the newspaper ceased publication, Felker purchased the name to the magazine and, with publisher George Hirsch and members from the original staff, produced the first weekly issue in April 1968. The magazine published such writers as Tom Wolfe, Jimmy Breslin, Dick Schaap, Gail Sheehy, Gloria Steinem, George "Adam Smith" Goodman, and Peter Maas. In 1971 Felker became publisher when Hirsch resigned. In 1974, the New York Magazine Company, which Felker headed, purchased the Village Voice. Two years later Felker created New West, a replica of New York, for readers who lived on the West coast. Unfortunately, the company's board of directors were unhappy due to the venture's costs. Felker asked Rupert Murdoch to help him purchase stock from certain board members. Murdoch purchased over 50 percent of the company and, in 1977, requested that he be made president. Though he asked Felker to remain with the magazine, Felker refused; William F. Buckley, Jr., who was born in New York City in 1925. Buckley worked as an associate editor for the American Mercury and wrote two controversial books before he published the National Review in 1955. A conservative periodical, the Review published essays by such writers as Joan Didion and Garry Wills. Buckley contributed essays that denounced the John Birch Society, wage and price controls, American-Chinese relations, detente, abortion, the welfare-state, and injustice; Harold Hayes who was born in 1926. Hayes worked as a reporter and as an editor before he became an assistant to the publisher at Esquire in 1955. He advanced to articles editor, managing editor,

editor, and senior vice president. As an editor, he influenced such writers as Gay Talese, Garry Wills, Tom Wolfe, Norman Mailer, Thomas B. Morgan, Dan Wakefield, Jessica Mitford, Tom Wicker, John Sack, Eldridge Cleaver, Ovid Demaris, Murray Kempton, Rex Reed, Susan Sontag, Michael Herr, J. Anthony Lukas, James Baldwin, among others, to break away from the traditional forms of reporting. When Hayes left Esquire in the early 1970s the magazine changed; Gloria Steinem who was born in 1934. Steinem worked as a writer for Esquire, Show, and New York before she became the editor of Ms. Her articles concerned such subjects as working in a Playboy Club, James Baldwin, Julie Andrews, Jackie Kennedy, Barbara Streisand, Truman Capote, Michael Caine, Englishmen and their opinions of American women, fashion, women's liberation, marriage, politics, Eugene McCarthy, Richard Nixon, Norman Mailer, and Jimmy Breslin. When she became editor of Ms., she supported women's rights; more importantly, she encouraged other writers to submit articles on the feminist movement; Willie Morris who was born in 1934. Morris, a Rhodes Scholar, edited the Texas Observer, a muckraking newspaper that had been founded by Ronnie Dugger in 1954. Morris traveled throughout Texas gathering information. He visited the state legislators to learn what was before the legislature; he followed John F. Kennedy's 1960 campaign tour; he exposed the corruption within the state government; he attacked the collusion between the legislators and representatives of the petroleum industry; he criticized the John Birch Society and other right-wing organizations. When Dugger returned as editor, Morris moved to New York City and worked for Harper's. By 1965 he was the executive editor who published such writers as Larry L. King. In 1967, at 32, he became the editor-in-chief. He hired King and David Halberstam, and published articles and fiction by such writers as Norman Mailer, William Styron, Bill Moyers, Marshal Frady, Midge Decter, and Michael Harrington. The same year he wrote his autobiography, North Toward Home. Though he made Harper's one of the most literary as well as journalistic magazines of the 1960s, he resigned in 1971 after he disagreed with the magazine's president on magazine policy. Morris wrote several books, including a novel, and numerous articles; Jann Wenner who was born in New York City in 1946. Wenner launched Rolling Stone in 1967 with the help of certain journalists, including Ralph Gleason. As the venture blossomed, tensions between staff members increased; consequently, some journalists left the magazine while others remained. The magazine contained the work of Greil Marcus, Joe Eszterhas, David Dalton, Hunter S. Thompson, Jon Landau, Michael Lydon, Timothy Crouse, Joe Klein, Tim Ferris, Jonathan Cott, among others. Though Wenner tried to launch other magazines, including a British version of Rolling Stone, none were as successful as Rolling Stone; Carey McWilliams who lived from 1905 to 1980. McWilliams wrote investigative articles and books, including Factories in the Field (1939) which exposed the labor conditions in California, particularly the conditions concerning migratory workers, Ill Fares the Land: Migrants and Migratory Labor in the United States (1942) which exposed the effects of technological advancements in farming upon migratory laborers, Brother Under the Skin (1943) which exposed racial discrimination in the United States, and Prejudice: Japanese-Americans, Symbol of Racial Intolerance (1944). In 1945 McWilliams became a contributing editor to the Nation. He became the magazine's editor in 1955, a position he held for 20 years. Under him, the magazine

published muckraking articles and social criticism. He published articles by such writers as Ralph Nader, Hunter S. Thompson, Fred J. Cook, Robert Sherrill, Joseph Goulden, among others; I. F. Stone who was born in 1907. Stone worked as a reporter, editor, editorial writer and columnist for numerous newspapers and magazines before he published the first issue of I. F. Stone's Weekly in 1953. The Weekly, a four-page miniature of fact and opinion, was accurate, well-written, and undeniably interesting. Stone covered the major issues in Washington; however, he revealed the truths, the half-truths, and the lies. When he suffered a heart attack in 1968, he changed the Weekly to a Bi-Weekly. He stopped the publication four years later; and Ronnie Dugger who was born in 1930. Dugger worked as a newscaster, sports announcer, reporter, and correspondent. He published the Texas Observer in 1954 which provided in depth political coverage and critical analysis. Dugger recruited such journalists as Willie Morris, Robert Sherrill, and Larry L. King, among others, for his publication, and exposed various kinds of corruption. He resigned in the late 1960s, but contributed articles to various magazines. He wrote several books, including the controversial Our Invaded Universities: Form, Reform, and New Starts (1974) which asserted that colleges and universities had become institutions which promoted capitalism and demoted any or all ideas to the contrary. Dugger returned to the Observer in the mid-1970s.

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CHAPTER XIV

CONCLUSIONS

New journalism is not new but is in fact the oldest kind of journalism, since writers and journalists have been using one or more of the following forms for more than 300 years: advocacy, alternative (or muckraking), and the new nonfiction (or reportage, parajournalism, literary). In this chapter, several questions related to new journalism, new journalists, and the future will be answered in depth.

Will New Journalism Continue to Exist?

The answer is yes. In fact, as more writers and journalists experience the various forms and realize that (1) more information can be revealed in an expose article or book, (2) or that the characters' emotions and beliefs can be displayed in a piece of literary new journalism, (3) or that the issues can be advocated for or against in a personalized essay, more writers and journalists will not only accept the forms' purposes but will expose, report, or advocate in articles and books of their own.

Furthermore, since more magazines and newspapers such as the Atlantic, Harper's, New York, Rolling Stone, the Saturday Evening Post, the Nation, New Republic, National Review, Time, Newsweek, U.S. News & World Report, the Village Voice, the New York Times, the Los Angeles Times, and the Washington Post, to name a few, publish articles of new

journalism, it is only logical that other publications will provide space for new journalism. However, the press is not alone. Television, especially the networks, is using more programs which could be considered new journalism, particularly the documentaries and the exposes.

Should Writers and Journalists Continue
to Use New Journalism?

The answer to this question is a guarded yes. The reason for this response is due to new journalism's complex forms. For example, the new nonfiction reports fact through the devices of fiction, including description, dialogue, the third-person point of view (in most cases), and interior monologue, among others. To report accurately how the characters behaved as well as thought in a particular incident is crucial to a new journalist. To capture what the characters said and how they said it is crucial, too. Though many journalists have attempted to use this specific form, few have succeeded due to time or skill. The new journalist will spend days, weeks, even months with his subject before he writes a word. Few journalists, especially those who work for newspapers, have that much time to devote to a subject. However, if journalists are interested in using this particular form, they will take the time, even if they have to cover the subject in their off hours. If the journalist does not have the skill to mix the elements of short stories and novels with fact, he should focus his attention on perhaps other forms such as advocacy or muckraking. Of course, since new journalism is not practical for every story that is reported, not every journalist should try to write new journalism.

After all, the traditional news story is alive and well and, like the new journalism, will continue to exist. Consequently, journalists who can write the objective news story will be needed.

Is New Journalism More Informative Than
the Objective Form of Journalism?

The answer is yes. The new nonfiction, because of its depth, reveals not only the essential facts about a topic but penetrates the barriers that are usually left alone. For example, seldom does the reader learn the characteristics or traits of an individual in the traditional news story. He does, however, learn the traits as well as other aspects of a person in the new nonfiction. Muckraking, on the other hand, may not disclose how a character spoke or dressed, but it is more informative just the same, since most exposes examine topics at great length. After all, the reporter has to provide the reader with sufficient evidence to prove his point.

Does New Journalism have a Greater Effect
on the Reader than the Objective Story?

Of course. The advocates helped shape public opinion on various issues and undoubtedly influenced or persuaded people to take action in certain cases, such as Tom Paine's Common Sense. The muckrakers informed both the citizenry and the legislators of illegal or immoral wrong-doing and subsequently called for reforms. The new nonfiction, since it provides the reader with not only the who, what, where, why, when, and how, but the dress, thoughts, and words of the who, it

certainly has a greater effect.

Do Magazines Need New Journalism
to Boost Circulation?

Magazines, since they are different in several respects from newspapers, certainly need various forms of new journalism. For example, most magazines are specialized in the sense that they appeal to a certain audience, whether that audience leans toward the Right or the Left, or whether that audience is interested in the fine arts, science, or some other. These magazines, such as the opinion magazines, will use advocacy new journalism to inform their readers of a certain issue or to persuade them to think of an issue from a certain perspective. In the latter case, the writer or magazine may want readers to take some kind of action. In any case, the magazine tries to gain the support of a particular audience. Other magazines may use muckraking new journalism not only to increase circulations but to expose illegal or immoral wrong-doing. Though most magazines devoted solely to muckraking have died, muckraking articles are prevalent and can be found in most issues of the higher quality literary publications. The new nonfiction, since it is so popular with readers, can be found in numerous magazines. In fact, since it is so popular, magazines will have the writers' names on the cover, usually in big block letters near the top. In some cases, the name may appear above the nameplate. Of course, printing the names of writers on covers has been a tradition in publishing. However, those writers who have become celebrities in their own right are undeniably given preference by editors and subsequently receive top billing on the covers. The reason for this is to sell magazines.

Do Newspapers Need New Journalism
to Boost Circulation?

Whether newspapers need new journalism to boost their circulations has been asked by editors across the country, especially in the late 1960s and early 1970s. It seemed that when the television networks were able to air every program in color, newspaper editors (and magazine editors) became concerned. Viewers began to rely on local and network news programs instead of newspapers for their national and international news. In addition, since television was now in color, viewers became glued to their television sets, not to their magazines. Color was, after all, a novelty. Articles that had previously appealed to readers were replaced with television news specials and documentaries. Circulation, though it failed to decline, did not increase as it should have. And several large newspapers folded due to fewer readers, fewer advertisers, and an increase in production costs. Perhaps if new journalism had been used by more newspapers, readers would have kept purchasing newspapers, advertisers would have kept purchasing space, and production costs would have been met. After all, several large newspapers, including the New York Times, began to publish new journalism during the seemingly worst financial period for newspapers, the late 1960s to the early 1970s. Though the New York Times was one of the last major newspapers to incorporate the new journalism in certain sections of the various editions because of its traditional, conservative editorial policy, the editors, for all practical purposes, relented. It should be mentioned that the newspaper's circulation increased. Whether the increase was due to new journalism is another matter. However, when Harper's began publishing new journalism its

circulation more than doubled. Other magazines that used new journalism had similar results. When the New York Times published several stories that were characteristic of the new journalism and when the stories were recognized as some of the best stories of the year, such as the stories on the Pentagon and the Vietnam War, the accolades were deserved. Other newspapers, such as the Washington Post were publishing similar award-winning stories characteristic of the new journalism. Needless to say, though an award may be misleading as to the worth of a recipient's work or duty, it is recognized by the recipient's peers just the same. And an additional award to a newspaper may enhance its credibility in the eyes of its readers.

Does Television Need New Journalism

to Boost its Ratings?

One of the top 10 rated programs today is CBS's "60 Minutes." Do the interviewers or commentators interrogate like a muckraking journalist? Do they investigate? Do they expose illegal activities? Definitely. Why have other networks followed CBS's example? Ratings. Several programs today have interviewers or interrogators. Though these interrogators or muckrakers do not have as much time as muckraking writers have space, they do the same job; i.e., they expose who or what they investigate for a specific purpose, usually to prove that some criminal or unorthodox act has been committed by the subject discussed. Though "60 Minutes" may be the oldest and most watched program of its kind, ABC's "20-20" is not far behind in quality or quantity.

Other programs characteristic of the new journalism appear in the form of documentaries. These programs cover a subject in depth so that

the viewer has some understanding or knowledge of the topic. Documentaries have covered such topics as prostitution, murder, drugs, and rape. Of course, lighter subjects such as wildlife have been explored.

Other programs or segments of programs may be characteristic of the advocacy new journalism or the new nonfiction.

Will Novelists Continue to Write Fiction

Based on Fact?

Today, more than at any other time in history, novelists are writing short stories and novels based on actual people and incidents; certainly the trend will continue as long as readers enjoy the form. However, whether readers will recognize fiction from fact may become a concern for the media to determine. If a writer uses the new nonfiction to report about a topic, then the reader must be made aware that it is fact, not fiction. The same holds true for the novelist. If the realistic novelist disguises his subject in the form of a novel, then the reader must know that it is not fact as it is presented but is based on fact. The incident may have happened or the characters may have been real, but the plot line is not necessarily true. Indeed, other characters may have been invented by the writer for the sake of the story, or the story line may have been chronologically incorrect or inaccurate. However the story is presented, the reader should be informed that what he is reading is fiction.

The new journalism as well as the realistic novel can be informative as well as entertaining, but one form should be distinguished from the other. The same holds true for television. Certain programs may be

thought of as being true or representing reality by certain viewers when in actuality the programs could not be further from reality. Consideration to the viewer by television executives could prevent this misinterpretation from happening.

New journalism, though it is not new, is undoubtedly the most interesting form of journalism being practiced today. Since its roots are in the works of perhaps the greatest writers who ever lived, it should be taken seriously by critics and other members of the press, not slighted. However, because members of the press consider themselves reporters first and writers second and because they do not have an understanding of how the new journalism came to be, they will continue to criticize the new journalism and its many practitioners. Hopefully, this study will help eliminate the second reason.

VITA ²

Edward Cray Applegate

Candidate for the Degree of

Doctor of Education

Thesis: A HISTORICAL ANALYSIS OF NEW JOURNALISM

Major Field: Higher Education/Mass Communication

Biographical:

Personal Data: Born in Maysville, Kentucky, January 31, 1947, the son of Marvin E. and Clarice Applegate. Married to Eva M. Doyle on August 2, 1975.

Education: Graduated from Maysville High School, Maysville, Kentucky, in May, 1965; received Associate of Arts degree from Maysville Community College of the University of Kentucky Community College System in May, 1973; received Bachelor of Arts degree in Journalism from Morehead State University in May, 1975; received Master of Arts degree in Journalism from Morehead State University in May, 1976; received Master of Higher Education degree in Higher Education from Morehead State University in July, 1976; received Specialist in Education degree in Mass Communications and Higher Education from Morehead State University in May, 1981; completed requirements for the Doctor of Education degree at Oklahoma State University in July, 1984.

Professional Experience: Seaman, Communications, U.S. Coast Guard, April, 1968, to April, 1972; Reporter, Editorial Writer, The Trail Blazer, August, 1973, to August, 1975; News Writer, R.O.P.E.S. Region IX, August, 1974 to May, 1975; Instructor, Division of Communications, Westark Community College, August, 1976, to July, 1977; Teaching Assistant, Department of Journalism, Southern Illinois University, August, 1977, to January, 1978; Instructor, Division of Communications, Broward Community College, January, 1978, to July, 1980; Consultant, Swap or Buy, August, 1979, to May, 1980; Assistant Professor, Division of Communications, Northwest Missouri State University, August, 1981, to May, 1982; Teaching Assistant, School of

Journalism and Broadcasting, Oklahoma State University,
August, 1982, to May, 1983.