Still, the book cannot be endorsed from a scholarly or pedagogical perspective, and this assessment is reached with ambivalence, if not reluctance. Not only have I cited Streitmatter's *Mightier Than the Sword* in my own research, I've assigned the book for 5 consecutive years in courses at two different institutions now, and the enthusiastic response from students is nothing short of terrific. My highest marks in teaching evaluations are consistently from journalism history courses, and this owes in no small part to the engaging and thorough text. I even assign a research paper tasking students with writing a new chapter for the book, using Streitmatter as a model, and some of the best undergraduate student work I encounter are inspired by *Mightier*. The lesser papers from that class, unfortunately, typically read like chapters in *A Force for Good*. Instead of crafting an argument demonstrating how the news media influenced an event in American history, those papers, like the present book, are not fully developed and rely on questionable causal claims.

Would that each chapter expand to go beyond surface-level snapshots of media moments and capture the depth of structural issues in journalism and the cultural phenomena Streitmatter wishes to engage, the book might evince more utility as a course text or a stand-alone work of scholarship. As is, however, *A Force for Good* is but a poor facsimile of the author's earlier work.

Heroes and Scoundrels: The Image of the Journalist in Popular Culture. Matthew C. Ehrlich and Joe Saltzman. Urbana, Illinois: University of Illinois Press, 2015. 241 pp. $95 hbk. $25 pbk.

Reviewed by: John M. Coward, *University of Tulsa, Tulsa, Oklahoma, USA*
DOI: 10.1177/1077699015625201f

In the 1939 movie *Nancy Drew, Reporter*, the exuberant teenage heroine (played by Bonita Granville) ignores an assigned puff piece to investigate a murder. Idealistic and determined, she sneaks a camera into jail, breaks into a house, concocts a fake news story, and wiretaps a hotel room—all in the search for truth and justice. "It says right in my textbook on journalism that a newspaper man or woman must stop at nothing to get the news," Nancy tells her editor.

This Hollywood blend of journalistic zeal and ethical stumbles illustrates the deeply ambiguous depiction of journalists in popular culture, where dramatic storylines prevail and journalists are routinely portrayed as either saints (Edward R. Murrow in *Good Night, and Good Luck*) or villains (poison-pen columnist Rita Skeeter in the *Harry Potter* books and movies).

Despite such simplified depictions, authors Matthew Ehrlich and Joe Saltzman make a convincing case that fictional journalists are both ubiquitous and significant in pop culture—in plays, movies, television, novels, short stories, comic strips, graphic novels, video games, and so on. These images matter, they argue, because they "are likely to shape the people's perception of the news media as much if not more than the actual press does." At the societal level, the authors note that popular stories of

fictional journalists "illustrate our expectations and our apprehensions regarding the press and its relation to democracy."

Ehrlich, professor of journalism at the University of Illinois at Urbana–Champaign, and Saltzman, director of the Image of the Journalist in Popular Culture (IJPC) project at the University of Southern California, focus their research largely on 20th-century popular culture in the United States. They catalog a range of journalistic myths perpetuated in popular culture and offer insights into the meanings and consequences of these myths. Importantly, too, they examine stories by female, minority, and gay or lesbian authors for their "unique take on issues of difference that many journalists confront."

Ehrlich and Saltzman document many cases where pop culture venerates journalism, offering idealized examples of reporters serving the public good, as in *All the President's Men*. At the other extreme, pop culture trashes journalists as self-serving liars and moral deadbeats. "Fabrication, deception, obfuscation, plagiarism, and arrogance are all too common," they write. In cases such as *Nancy Drew, Reporter*, "Popular culture implies that whatever the niceties of ethics codes, journalists can resort to whatever means are necessary to serve the higher end of promoting the public interest." Not surprisingly, such mixed messages distort the public's view of the press.

The authors organize their analysis following six themes—history, professionalism, difference, power, image, and war—all of which involve fundamental issues about journalism ethics and practices. In the chapter on imagery, for example, Ehrlich and Saltzman note that the debate about fakery in photojournalism became an issue decades before Photoshop when a fictional newsreel photographer (played by Clark Gable in the 1938 film *Too Hot to Handle*) used firecrackers and toy airplanes to fake the bombing of Shanghai.

Regarding female journalists, the authors note the persistent theme of women falling in love with their sources or trading sex for stories (as in Katie Holmes's character in *Thank You for Smoking*). When it comes to war, pop culture formulas alternate between reporters and photographers as heroes "whose job requires day-to-day courage and toughness" (see Barbara Taylor Bradford's romantic novel *Remember*) and, in the post-Vietnam era, journalists who are morally compromised, wracked with grief and guilt (as in *The Killing Fields*). In these and many other examples, the narrative formulas that dominate popular culture come at the expense of more complicated (and accurate) depictions of journalists and journalism.

With scores of examples and an extensive appendix of media sources, *Heroes and Scoundrels* is a terrific resource for courses in mass communication and society, contemporary issues in journalism, journalism ethics, media history, and related courses. Instructors will find numerous examples of journalistic stereotypes, exaggerated characterizations, and breezy ethics that can spark classroom discussions and research assignments.

Beyond the book, the authors offer a wealth of sources—as well as updates, supplementary materials, a database, and thousands of scholarly articles—at the IJPC website (http://www.ijpc.org). The website also includes the IJPC Archive, which includes thousands of videos and audiofiles as well as novels, short stories, and plays. Finally,

the authors have produced a DVD set that includes excerpts of movies and television shows featured in the book.

Journalists, as Ehrlich and Saltzman note, have always complained about how popular culture depicts them—with good reason. Despite such complaints, popular culture has kept journalism in the democratic conversation, a presence the authors believe has benefited both journalism and American society: "Pop culture routinely makes the press matter by showing good journalism saving the day and bad journalism wreaking pain and havoc," they conclude. "It suggests that in spite of formidable obstacles and occasional wrenching change, the press and its noblest ideals will somehow endure." Let's hope so.

Sport History in the Digital Era. Gary Osmond and Murray G. Phillips, eds. Urbana, Illinois: University of Illinois Press, 2015. 279 pp. $60 hbk.

Reviewed by: Anthony Moretti, *Robert Morris University, Moon Township, Pennsylvania, USA*
DOI: 10.1177/1077699015625201g

This book should interest anyone who does research into sports history or who teaches a graduate-level class on doing research, especially archival work.

Gary Osmond and Murray Phillips acknowledge that there is "reluctance" among sports historians to work with digital history, which they define as locating, keeping, and presenting the past on the web. They challenge their audience not to see such digital items as merely "facsimiles of static, hard-copy, published histories" but instead as "dynamic sites of history making, enquiry, and discussion."

This optimistic assessment is tempered by important limitations: Much like a hard-copy archive, a digital archive includes items that someone (or a group of people) opted to save, meaning other artifacts could have been accidentally or intentionally withheld; the items in the archive—though online—don't necessarily have to be free to access; the institution hosting the archive can place restrictions on their use; and the limitless potential of the Internet does not mean everything will be found. Neither the editors nor the authors who wrote the chapters see these issues as thwarting the potential for rich historical research done through and with the web.

Fiona McLachlan and Douglas Booth's "Who's Afraid of the Internet? Swimming in an Infinite Archive" was the chapter I most enjoyed, as I wore my educator's hat. They illustrate how the swimming pool might be more interesting than you would think. An instructor can use their discussion of the reconstructionist, constructionist, and deconstructionist approaches to researching the swimming pool to assist students in seeing distinct research opportunities and challenges.

For reconstructionists, the "official" documents in the traditional archive provide "an aura of stability" that assists in telling an objective account of what happened. Because of this idea, they view Internet sources with skepticism, unless those sources contain the digitized version of the aforementioned "official" document. For constructionists, the Internet offers important opportunities to examine different narratives that