

Peter O'Connor	INTRODUCTION TO JOURNALISM	ESSAY SUBMISSION
----------------	----------------------------	------------------

Week 11

JOURNALISM OUTSIDE THE FOURTH ESTATE

IN JUNE 2007, an MSNBC News anchor, Mika Brzezinski, refused, on the news programme, 'Morning, Joe', to lead with the story of the moment, the release of Paris Hilton from a California jail where she had been sent for drunken driving. Brzezinski maintained that it was not the business of a professional news organisation to be led by celebrity items, whatever the public interest, when there were more serious issues that needed to be discussed. Here's the clip, with Brzezinski's fellow anchors, including Joe Scarborough, doing their best to restrain her: <http://www.youtube.com/watch?v=6VdNcCweL0> (This isn't the first time Scarborough has tried to stifle outspoken females – here he is tackling Rosie O'Donnell: <http://www.youtube.com/watch?v=3pYesEy5GgI>). Brzezinski isn't alone: there has never been a shortage of journalists on mainstream papers and broadcast channels who feel that what they do isn't what they wanted to do when they decided to go into journalism. What's different about Brzezinski is that she spoke out.

UNTIL NOW, our focus has been firmly on journalists working in print, broadcast and internet journalism within the Fourth estate. This week, we'll look at some of the people and institutions who operate on the edge of journalism and run the stories that mainstream journalism shies away from. Their sources: other journalists – people like Mika Brzezinski, maybe, or just journalists who have information but not the complete story, whose news organisations can't or won't run with it, but who know there's something worth pursuing. These journalists pass on their stories/rumours/tips to journalists who work for organs that actively pursue this kind of news. The pioneer of this risky, slightly dodgy version of the press was Claud Cockburn and his cyclostyled journal, *The Week*, in the 1930s, which ran until it was banned in 1945. The magazine *Private Eye* revived the Cockburn approach in the 1960s and was followed by publications such *Le Canard Enchaîné* in France, Giuliano Ferrara's *Il Foglio* in Italy, and *The Onion* and *National Lampoon* in the USA. In 1994, Matt Drudge took investigative journalism (without satire) to its natural home, the Internet. In January 1998, Drudge ran his best and biggest scoop with the Monica Lewinsky scandal.

1. **CLAUD COCKBURN AND *THE WEEK*** Claud Cockburn was born in China in 1904, the son of a diplomat. Like most of his family, including his sons, the journalists Alexander, Andrew and Patrick Cockburn, he went to Oxford and then into journalism, obtaining a job with *The Times*, where he became a foreign correspondent, first in Nazi Germany, then in the USA. By 1933, Cockburn had joined the British Communist Party and this among other things prompted him to leave the comfort of his *Times* job in New York and start his own journal, *The Week*. As 'Frank Pitcairn', Cockburn also contributed to the newspaper of the British Communist Party, the *Daily Worker* (now the *Morning Star*), reporting the Spanish Civil War in 1936 and fighting as an active soldier. His reports from Spain led the writer George Orwell, in *Homage to Catalonia* (1938), to accuse Cockburn of being a Communist dupe.



THE WEEK was a very rough-looking journal, consisting of a few stapled pages of text reproduced on an early version of the photocopier, the cyclostyle, and distributed to a select group of subscribers that at one stage included most of Whitehall, all the foreign embassies in London, and of course most national dailies. *The Week* published the stories that newspapers would not publish, at a time when the rumour-mill in Britain and on the continent was running at full steam.

In particular, Cockburn exposed the activities and mentality of those he called 'the Cliveden Set', a group of British aristocrats who held weekend house parties at a country house called Cliveden and were strongly sympathetic to the ideals and prejudices of Adolf Hitler's National Socialist or Nazi Party, including anti-semitism.

As a foreign correspondent in Germany, Cockburn gained an understanding of life under fascism and became strongly opposed to the British government's unwillingness to face the Nazi threat, otherwise known as 'appeasement'. The chief appeaser was the Prime Minister Neville Chamberlain, who seemed willing to believe almost anything Hitler told him, as long as it didn't mean that Britain would be involved in a war it could not afford, but Chamberlain was backed by powerful figures in British society.

Here's an extract from an article by Patrick Cockburn on his father's life as a journalist writing outside the Fourth Estate.

Worth noting:

1. Claud Cockburn's notion of 'journalistic guerrilla warfare'
2. The extent of government surveillance
3. Cockburn was distrusted both by the British and by the government of the USSR ~ a fairly reliable indicator of journalistic integrity.

My Father, Claud Cockburn, the MI5 Suspect

By PATRICK COCKBURN

My father Claud Cockburn once said that the report that God was on the side of the big battalions was propaganda put about by big-battalion commanders to demoralise their opponents. He saw the rich and powerful as highly vulnerable to journalistic guerrilla warfare of a type largely invented by himself. In 1933, he founded *The Week*, a radical anti-fascist newsletter, on a capital of £40 after resigning from his job as the New York correspondent of *The Times*. Its aggressive style and hard-hitting content was very similar to that of *Private Eye*.

He observed from the start that MI5 was keeping a close eye on his activities. He rightly assumed that they opened his mail and listened to his telephone calls. I remembered him telling me this years later when I was researching a memoir of my childhood. I wrote to the director of MI5 asking for my father's file. It was placed in the National Archives in Kew in 2004. It turned out to be 26 volumes long.

It begins with a trip Claud and [the novelist] Graham Greene took as students to the Rhineland, then occupied by British and French forces, in 1924. The purpose was to study local conditions and write about them on their return. They were regarded with suspicion by British intelligence because they failed to obtain visas and carried a letter of introduction from the German Foreign Office in Berlin to the German authorities in Cologne. "Both [men] appear to be authors," wrote an intelligence officer dubiously.

The MI5 files are packed with information, often absurdly detailed and compiled with immense labour by intelligence officers, policemen, informants and other agencies. Useless though this plodding accumulation of facts may have been for any practical purpose, it gives a unique portrait of Claud's life, which would have been impossible to emulate even if he and his friends had been meticulous diarists. No piece of trivia is too irrelevant, i.e. "It may be stated that Cockburn is a heavy drinker of whiskey. Observation continuing as circumstances permit."

And what did the Communists think of my father, about whose abilities MI5 wrote such laudatory reviews? Since the fall of the Soviet Union, it has been possible to look at the Comintern files in the Russian State Archive of Social and Political History in Bolshaya Dmitrovka Street in Moscow. The documents on Claud are sparse compared to the great archive compiled by British intelligence. But they do contain one surprising disclosure which my father would have found amusing and ironical.

At the same moment that Sir Vernon Kell, the head of MI5, was telling the Americans that Claud "was a formidable factor on the side of Communism", the Comintern chiefs in the Soviet Union were trying to sack him. His crimes were deviations from the party line and the belief in Moscow that he had cut a crucial part of an interview given by Stalin. "We know him from the negative point of view," wrote a Comintern official in Moscow, called Bilov, in a secret memo on Claud written on 25 May 1937.

These were ominous words at a moment when the great purges were gathering steam across the Soviet Union and far smaller or non-existent errors had fatal results for their supposed perpetrators. Bilov goes on to explain that "in the middle of 1936 we suggested to the English Communist Party to sack Cockburn from the senior editorial management as one of the people responsible for the systematic appearance of different types of 'mistakes' of a purely provocative character on the pages of the *Daily Worker*."

From the beginning, the party was a little bewildered by its recruit, though it swiftly recognised his effectiveness. In 1936-37, party officials in London working for the Comintern, supposedly uniting all Communist parties, wrote a series of reports about him to the Moscow leadership. They contained admiring comments. One said: "He is held to be one of Fleet Street's cleverest journalists." Another noted his ability to reveal Cabinet changes before they were announced: "He is in touch with bankers and other elements in close touch with what goes on in the bourgeois camp and Government circles." But the reports have the edgy tone of inquisitors looking for heretics in the ranks.

There were more specific criticisms. One report reads: "The mistakes recently made in the *Daily Worker* on the question of the Chinese students' agitation and the omission of a vital part of Comrade Stalin's interview with Ron Howard are to be attributed in the first place to Cockburn." Of these deviations, the only one that seemed to matter was the sub-editing of Stalin's words, since another Soviet official was still complaining about it 10 years later.

(For the whole article see: <http://www.counterpunch.org/patrick06042005.html>)

2. *Private Eye* magazine The British equivalent of the US magazines *The Onion* and *National Lampoon*, the French *Le Canard Enchaîné* and the Italian *Il Foglio* was founded in 1961 by a group who first met at Shrewsbury public school or Oxford University: its 1st editor Richard Usborne, its 2nd editor Richard Ingrams, cartoonist Willy Rushton, writer John Wells, and comedian Peter Cook (↓). Others who have worked on and off at *Private Eye* include Auberon Waugh, Claud Cockburn, who came in as guest editor on one occasion, the artist Barry Fantoni, the cartoonist Gerald Scarfe, and Paul Foot, who specialised in exposing political corruption, and the lecturer on this course. The magazine was based in Greek Street, Soho, in central London (it has since moved to Carlisle Street, nearby), near a public house, *The Coach & Horses*, whose landlord, Monty Balon, was highly protective of the *Private Eye* team who brought some fame to his otherwise cheesy establishment by holding their fortnightly lunches there. The fortnightly lunches were and remain the magazine's main source of inside information. The guests are journalists and topical celebrities. The purpose of the lunch is to

ply them with drink and get them to open up on current gossip and rumour. Because Mr. Balon's lunchtime stand-bys of warmed-up sausage and chips, sausage and mash and sausage and anything else are barely edible without lashings of English mustard, which naturally stimulates a thirst, the *Eye's* guests soon take refuge in the more reliable comforts of alcohol. Thus the lunch is a highly affordable bargain for the magazine.



Private Eye's big break came in 1963 by reporting and exposing a major political scandal, the Profumo Affair, in which the Conservative Party's Secretary-of-State for War, John Profumo (left), was using a prostitute, Christine Keeler, who was also sleeping with the Russian ambassador. Profumo was therefore seen as a security risk, and his subsequent denial of the relationship to the House of Commons, an outright lie, severely damaged the reputation of the government of Harold Macmillan.

Private Eye then became strongly associated with a boom in political satire that ran for the rest of the 60s and into the 70s, and was represented by a weekly TV programme, *That Was the Week that Was*, compered by David Frost, with a comedy club called *The Establishment*, owned and run by Peter Cook, with *Beyond the Fringe*, a satire show that had a long run in West End theatres, and with the general spirit of London at the time, encapsulated in the tired but more or less accurate phrase 'Swinging London', coined in a 1966 *Time* magazine report. All of these shows and venues had in common a sharply critical, satirical view of the government of the day, which they expressed on stage, on television, and, every fortnight, in *Private Eye* magazine.

Private Eye is both a humorous magazine and a commentator on journalism and journalists, based in the middle ground of Soho, the entertainment district in central London. With some help



from our friends at Wikipedia, here's a summary of the *Private Eye* features that target topical events, journalism and journalists:

THE COVER features a topical photograph with a 'speech bubble' putting a comment into the mouth of the famous: e.g. "It's perfect. I'll take it" ~ the Queen buying a wedding present for her son, Prince Charles, second wife and long-term inamorata, Camilla Parker-Bowles, above. We'll look at some more covers in this class.

NEWS (previously **THE COLOUR SECTION** although it was printed in black and white) runs the main stories of the week at the front of the magazine.

STREET OF SHAME covers journalism, newspapers and other press stories. The term "Street of Shame" refers to Fleet Street, Wapping (home of News International) and the Gray's Inn Road, home of *The Guardian*, referred to as *The Grauniad*, (a reference to the paper's frequent misprints).

HACKWATCH highlights poor quality journalism and corrupt, scheming or incompetent journalists.

Just Fancy That appears throughout the magazine comparing the difference between what people and newspaper have said at various times.

IN THE BACK This section began as *Footnotes* and was run by the writer, Paul Foot who wrote hard-hitting stories on miscarriages of justice and government mismanagement. The title changed to *In the Back* in 1999, when Foot became ill and continued when he died in 2004.

SPOOF JOURNALISTS & COLUMNISTS

LUNCHTIME O'BOOZE is one of *Private Eye*'s longest-running characters. His name is a comment on journalists' traditional fondness for alcohol, their eating habits (the 'liquid lunch') and the notion that they get their stories by hanging around public house and eavesdropping on conversations, or by talking to taxi drivers. Lunchtime O'Booze therefore symbolizes the unreliable reporter.

GLEND A SLAGG is an outspoken, prejudiced, vulgar, sexually obsessive, contradictory female reporter much given to the use of exclamation marks combined with question marks for emphasis????!!!!

SALLY JOCKSTRAP is a fictional female sports columnist incapable of correctly reporting any sporting facts. Her articles are usually a mishmash of references with several sports.

DAVE SPART is an ultra-left wing activist spokesman who is given free rein to express his views just as he wishes. He always begins 'Once again...' before launching into a diatribe against this or that injustice but then loses the thread of his argument gets into a list of overstatements such as 'sickening' 'totally sickening' 'worse than Hitler' before ending with the statement "cont'd p.94".

POLLY FILLER satirises self-centred female airheads who have somehow landed a "lifestyle" column and pad out their column inches with irrelevant personal adventures and gossip. Polly Filler often complains about the workload of the modern woman whilst fobbing off maternal duties on a domestic servant or 'au pair' who comes from a developing country and is paid very little. Polly's husband, "the useless Simon", is usually mentioned as being in front of the television (wasting time) watching exotic sports on obscure satellite television channels.

YE DAILY TUDORGRAPH is a newspaper written in mock-Tudor language, set in that time-period, a parody of *The Daily Telegraph* (formerly owned by Conrad Black – see Week 6 of this course)

OBVIOUS HEADLINE spoofs banal celebrity stories by running deadpan headlines such as “SHOCK NEWS: MAN HAS SEX WITH SECRETARY” followed by (“Exclusive to all newspapers”).

GNOMEMART satirises advertising for useless mail order gadgets in the Christmas special edition in a double-page spread (dps) of spoof ads for such gadgets, usually endorsed by topical celebrities, as being capable of playing topical songs or television theme tunes.

MARY ANN BIGHEAD satirises pretentious, ambitious female columnists (in this case Mary Anne Sieghart). Mary Ann Bighead has two unbearable children, Brainella (3) and Intelligencia (7), and often travels to developing countries where she patronizes the locals, and speaks a number of difficult languages including Swahili and 13th Century Mongolian.

POP SCENE by Maureen Cleavage, which began in the 1960s as a spoof on press coverage of the music business and “pop”journalist Maureen Cleave. Popular music was starting to be taken more seriously by *The Times* and *Sunday Times*, and editor Richard Ingrams chose to target The Beatles and John Lennon who became, respectively, “The Turds” and “Spiggy Topes”.

LOOKALIKES is a reader’s letter comparing two famous individuals who look alike. The captions relating to the two individuals are swapped around, implying that even *Private Eye* cannot tell them apart. The reader’s letter finishes with the query “might they perhaps be related?” The *Lookalike* on this course is at <http://www.musashino-u.ac.jp/gensha/oconnor/waseda/WJ/WasedaSILSIntroJournalismWeek4.pdf>

OBN (AS IN OBE), THE ORDER OF THE BROWN NOSE focusing on articles in which journalists and others overdo their praise for others, usually the rich and powerful.

DUMB BRITAIN Bizarre or stupid answers to questions from British TV/radio quiz shows. This section has been criticised by some as reflecting the *Eye* staff’s penchant for ridiculing those they consider less educated than themselves.

GOING LIVE highlights the often unnecessary use by rolling news programmes of outside broadcasts of reporters speaking to camera rather than staying in the studio.

THE NEOPHILIACS Where lazy journalists reach for the tired phrase X is the new Y: “Brown is the new black”, “Basel is the new St Tropez” and so forth.

COLEMANBALLS This feature originally focused on over-the-top statements by the British TV sports commentator David Coleman. No other commentator ever approached the Coleman standard of overstatement – “And he’s missed the goal by literally a million miles” – obnosis – “If they played like this every week they wouldn’t be so inconsistent” – or lousy judgement – at the 1968 Mexico Olympics, Coleman’s commentary on the 400m hurdles hit 200 words a minute. When David Hemery won, Coleman could only identify him, the second-placed runner but not the third. He escaped this dilemma by declaring, “Who cares who’s third?”. The bronze medal winner turned out to be another Briton, John Sherwood. Here he is imploding on TV’s *Spitting Image*: <http://www.youtube.com/watch?v=8Kr7HKw2bng> The **COLEMANBALLS** approach later embraced media gabble on the death of Diana, Princess of Wales in **DIANABALLS** and **WARBALLS**, where hacks emoted and filled space on the events of 9/11.



3. The Dreaded Drudge: Matt Drudge and *The Drudge Report*:

The *Drudge Report* <http://www.drudgereport.com/> first hit the net around 1994 as a weekly subscriber-based e-mail dispatch. Drudge already had about 85,000 subscribers in January 1998 when he became a household name as the main source for the Monica Lewinsky scandal, otherwise known as 'Monicagate', after the magazine *Newsweek* killed the story, the work of its own staff writer, Michael Isikoff. For a few months in 1998, Matt Drudge, operating out of a small apartment in Hollywood, California, had the world at his feet, and he has never looked back. Here's the BBC's online version of events:



SUNDAY, JANUARY 25, 1998 PUBLISHED
AT 08:06 GMT

Scandalous scoop breaks online

Secret tapes. Threats of impeachment. Persistent journalists tracking the case. There is no doubt that in many respects the scandal surrounding President Bill Clinton bears an uncanny resemblance to the notorious Watergate scandal, which brought down the President Richard Nixon in the 1970s. Except for one thing: the Internet.

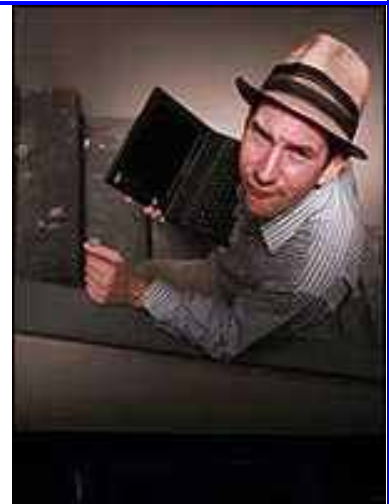
For it was in the wilds of cyberspace – not the morning newspaper – that the story of Bill Clinton's alleged affair with a young White House intern, Monica Lewinsky, first unfolded. "Newsweek Kills Story on White House Intern: 23-Year-Old, Sex Relationship with President" screamed a Saturday-night headline on the infamous Internet tip sheet, the Drudge Report.

"The Drudge Report has learned that reporter Michael Isikoff developed the story of his career, only to have it spiked by top Newsweek suits hours before publication," the report said. Holding the story wasn't an issue for Matt Drudge, the maverick Internet reporter who authored the story. Mr Drudge proudly admits that he has no editor but himself. On Saturday, he published the story to the Web's world-wide audience plus, according to his own calculation, his more than 85,000 subscribers. By the early hours of Sunday, the news had hit Internet news groups. It moved from alt.current-events.clinton.whitewater to alt.impeach.clinton and then to the more mainstream political discussion groups.

Thousands checked into the Drudge Report for the latest news. On Wednesday, one Internet user posted a message saying the Drudge Report site was so busy that he couldn't log on. "As of 10:30 pm Pacific [time]. Call the police to check on Matt!" he joked. Why Wednesday? That was when the newspapers finally ran the story – more than three days after it was let loose on the Net.

How the traditional media got scooped

The story belonged to *Newsweek* magazine's investigative reporter Michael Isikoff, who had



been doggedly pursuing the story for nearly a year. On January 14, according to *Newsweek's* account, Mr Isikoff learned that the Special Prosecutor Kenneth Starr was investigating obstruction of justice and perjury in the Paula Jones case, and that Monica Lewinsky was a target of the investigation. Mr Isikoff continued to report the story for the next three days. On Saturday at 12:30 am (5:30GMT), *Newsweek* editors heard a tape of conversations between Miss Lewinsky and her friend Linda Tripp. As *Newsweek* could not independently verify the authenticity of the recording, and some of the statements on the tape raise questions about Lewinsky's credibility, the editors decided to hold the story. *Newsweek* has since posted an explanation of why it held the story on the Web.

The dreaded Drudge

This is not the first time that Matt Drudge has "outed" one of Michael Isikoff's stories by publishing it on the Internet. Last summer, while *Newsweek* was debating whether to publish another charge of sexual misconduct by Clinton, Mr Drudge, who heard it from a source inside *Newsweek*, ran the story. But the rogue reporter - who says he is on a mission to divorce the Washington press from its 'too-cosy' relationship with its sources - is far from perfect. Mr Drudge is currently being sued for \$30m for a story he briefly posted about liberal journalist and Clinton aide, Sydney Blumenthal, accusing him of abusing his wife.

Arrival of the digital age

The Internet already has played a role in the sensational trial of British nanny Louise Woodward and in bringing conspiracy theories about the crash of TWA 800 to the attention of the world's media. But this may be the first time that a story of such consequence developed on the Internet. Love him or hate him, Matt Drudge's report on the Clinton scandal is the most visible sign to date of the changing nature of journalism. In an early interview about the scandal, former Clinton aide, George Stephanopoulos, dismissed the report. "And where did it come from? The Drudge Report. You know we've all seen how discredited that's been." In the future, academics, politicians and journalists aren't likely to dismiss the Internet so quickly."

HILLARY CLINTON AND HER HUSBAND'S ADVISOR, SYDNEY BLUMENTHAL, insisted that the Lewinsky scandal was 'a right-wing conspiracy'. Maybe that's what it turned into, but Matt Drudge was no Republican stooge. Drudge was simply a one-man band, net-based, net-savvy, who started out writing star gossip and then hit the mother of all rumours when he learned that *Newsweek* had backed off from giving space to its own reporter's account of President Bill Clinton's sexual liaison with a young White House intern, Monica Lewinsky. Drudge had been following accounts of Clinton's philandering for some time. When he heard from a New York contact about *Newsweek* killing the story, he decided to run with it on his subscriber list.

The Lewinsky story probably would have surfaced without Drudge, but he was the one who had the nerve to break it. Monica Lewinsky became Drudge's scoop and made his name, and it is probably one of the great regrets not only of Michael Isikoff's life, but of the upper administration at *Newsweek* that they didn't run with the story.

Above all, Matt Drudge's breaking of the Lewinsky story was a defining moment not just in US journalism but in all journalism. Here was a nobody, not even employed by a local newspaper, not even a reporter in the conventional sense, breaking the Watergate of the day. Soon mainstream journalists were scrambling to catch up with the lone operator in his trademark trilby hat with a broad band - nod to 1920s muckraking journalism: the reporter who wasn't. As Drudge said when he faced his critics at the National Press Club in Washington, "I am not a professional journalist, I am not paid by anyone." Here's how Drudge himself reported the momentous Drudge Report of 9.02 p.m., Pacific Time, 17 January 1998 ~

Nothing left to do.

My finger's poised over the button.

This is everything.

Everything you've ever been and everything you'll ever be....

'Whaddya think yer doin', Drudge?..'

Cat. Bummer.

'Am I reading this right? You're about to accuse POTUS [the President of the United States] of having it off with an intern? Are you preparing to blow up Washington? Get me Janet Reno...!'

'Hey, I don't like it either, but it's confirmed confirmed confirmed, and your Janet Reno's authorized Starr to move in....'

'You are a terrorist, aren't you?'

Mommy and Daddy were liberals....

'You and your internet manifesto.'

Let the future begin.

'So be it...'

Microsoft mouse moved into position.

Ready. Aim. ENTER.

Bouncing beams from dish to dish, e's, faxes & alarms. 1 am
Cellphones, conference calls, dirty dresses, cigars. 2 am
Subpoenas. Grand juries. Fallout. 3 am.
Elections. Impeachment. 4 am.
Fame. 6 am.
Dawn.

WHEN MATT DRUDGE WAS ASKED BY A REPORTER TO NAME HIS GREATEST MISTAKE, he replied 'Ever doubting my ability'. The last line but one – Fame. 6 am. – does no disservice to Drudge. Fame is what a journalist wants. It's what any writer wants. At the moment that he broke the Lewinsky story, Matt Drudge declared that he was in it for fame. He wanted to be a celebrity too, like Bill Clinton, (like Monica Lewinsky). Six

months later, July 1998, Drudge was a guest at the National Press Club in Washington where he talked to his audience of mainstream reporters about ‘an era vibrating with the din of small voices’, where ‘Every citizen can be a reporter, can take on the powers that be. The difference between the internet, television and radio, magazines, newspapers is the two-way communication. The Net gives as much voice to a 13-year-old computer geek like me as to the CEO or Speaker of the House. We all become equal.’ Drudge compared his high-speed, error-prone style of internet journalism to the heyday of the multi-edition yellow press, the press of Hearst and Northcliffe. If he made mistakes, he said, so did the mainstream press: “I put my name on every single thing I write. No “Periscope” here. No “Washington Whispers” there.” Moreover, he was committed to ‘cover media people the way they cover politicians... How did a story like Monica Lewinsky break out of a Hollywood apartment? What does that say about the Washington press corps?’

Drudge said the media was ‘comparable to government – probably passes government in raw power,’ so it had to be interrogated. As for the rules of journalism, concerning the number of sources needed to establish a fact before publication, Drudge said, ‘I follow my conscience ... conscience is going to be the only thing between us and the communication in the future, now. And I’m very happy with my conscience. Recall, if you will, the final, ninth article in the manifesto of ‘old journalism’, *The Elements of Journalism*: ‘practitioners must be allowed to exercise their personal conscience’...^{*}

We’ll come back to Matt Drudge and others like him when we consider the future of journalism. Today the mainstream media National Geographic Channel retrospective on the Monica Lewinsky saga is told as if they were on the case from the start: <http://www.youtube.com/watch?v=w86yFIHFGbY> But they weren’t. Michael Isikoff was but the suits at *Newsweek* were worried about attribution and rocking the boat. So it came down to Drudge, the geek from Hollywood with nothing to lose and everything to play for ~

Nothing left to do.

My finger’s poised over the button.

This is everything.

Other commentators outside the mainstream Fourth Estate...

The Onion <http://www.theonion.com/content/index>

National Lampoon <http://www.nationallampoon.com/>

Raw Story <http://www.rawstory.com/>

Mad magazine <http://www.dccomics.com/mad/>

Le Canard Enchaîné (France) <http://lecanardenchaine.fr/>

Il Foglio(Italy) <http://www.ilfoglio.it/>

...and a final comment (from beyond the grave) from *Private Eye*’s Peter Cook ~

<http://www.youtube.com/watch?v=z8vLlifaHkY>

^{*} *Hargeaves 2005: 132.*